Editing THE DAY'S NEWS

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EDITING THE DAY'S NEWS

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Here is drama! With an $8.50 camera, a steward on the *S.S. Vestris* caught this shot for which the *New York Daily News* paid him $1,000. Hold the picture so the mast is upright to get the list of the vessel. Though it dates from 1928, this picture is still in demand by feature-page and photo magazine editors. It is one of the outstanding news photos of all time.

AN INTRODUCTION TO NEWSPAPER COPYREADING, HEADLINE WRITING, ILLUSTRATION, MAKEUP, AND GENERAL NEWSPAPER METHODS

Editing the Day's News

BY GEORGE C. BASTIAN

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Third Edition

NEW YORK · 1943

THE MACMILLAN COMPANY

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Printed in the United States of America

PUBLISHED MARCH, 1943

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Preface

An alert newspaper publisher once hired an efficiency expert to study his plant and to point out where money could be saved by eliminating useless movements. Many recommendations proved valuable, but when the expert proposed to drop copyreaders from the payroll the publisher laughed.

"But how ridiculous it is," the investigator insisted, "to hire men to work over the stories of reporters who are paid to write them well. Why not hold the reporters responsible for accurate work and also have them write their headlines?"

The publisher was unconvinced. He knew that the haste and stress under which reporters work often unfit them for perfection in writing and that frequently they lack the objectivity, if not the skill, needed to produce crisp headlines. A second mind is necessary to put copy in condition to meet the eye of the newspaper reader.

Scores of books had explained and extolled the reporter's techniques, but few if any had detailed the copyreader's role in American newspapering when, in 1922, Harry Franklin Harrington, the then Director of the Medill School of Journalism, persuaded the late George C. Bastian to write *Editing the Day's News*. It was a task to which Mr. Bastian brought a sincere desire to perform "some slight service to the craft that has claimed his wholehearted devotion for twenty years." His success is attested by classroom use for two decades of the volume he started on its way.

"Many persons and many newspapers have aided in the compilation of this book," wrote Mr. Bastian in the preface of the original edition. That was also true of the first revision, as it is of the present volume. It is a textbook, planned for college and university classes in copyreading, but the stamp of the editorial workshop given it by Mr. Bastian has been kept fresh by the generous collaboration of practicing newspapermen. Grateful acknowledgment is hereby made to the following, each of whom has given helpful comment and suggestions, for the chapters listed, in this edition.

W. W. Waymack, editor of the *Des Moines (Ia.) Register and Tribune*—I. "News Makes the Newspaper."

380595

WALTER B. PITKIN, psychologist, author, editor—II. "Why People Read."

GEORGE H. GALLUP, director of the American Institute of Public Opinion, New York—III. "What People *Do* Read."

WILLIAM ALLEN WHITE, editor of the *Emporia* (*Kans.*) *Gazette*—IV. "What People Should Read."

CLINTON F. KARSTAEDT, publisher of the *Beloit* (*Wis.*) *Daily News*—V. "Orienting the Copyreader."

CLAYTON RAND, editor and publisher of the *Dixie Guide* (Gulfport, Miss.)—VI. "Editing the News."

FREDERIC S. MARQUARDT, cable desk, the *Chicago Sun*—VII. "The Copyreader's Tools."

H. L. MENCKEN, editorial writer for the *Baltimore Sun*—VIII. "Streamlining Newspaper Copy."

WILLIAM F. MCDERMOTT, departmental editor of the *Chicago Daily News*—IX. "The Lead."

AL. PROWITT, reporter, *Chicago Daily News*—X. "Building the Story."

JOHN PARK, publisher of the *Raleigh* (*N. C.*) *Times*—XI. "Various Kinds of Copy."

MALCOLM BINGAY, editorial director of the *Detroit Free Press*—XII. "Sectional Stories."

RALPH PETERS, editor of *The Quill* and feature writer for the *Detroit News*—XIII. "The Copyreader on Guard."

J. RAYMOND TIFFANY, general counsel to the Book Publishers Institute of America—XIV. "The Newspaper and the Law."

EDDIE JACQUIN, managing editor of the *Champaign* (*Ill.*) *News-Gazette*—XV. "Headlines."

JACK PRICE, departmental editor of *Editor and Publisher*, New York—XVI. "The Camera Turns Reporter."

DOUGLAS C. MCMURTRIE, director of typography, Ludlow Typograph Company, Chicago—XVII. "Attractive Pages: Typography."

NEAL VAN SOOY, manager of the *Redwood City* (*Calif.*) *Tribune*—XVIII. "Makeup: Principles and Mechanics."

ELMO SCOTT WATSON, editor of the *Publishers' Auxiliary*, Chicago—XIX. "Making Up the Newspaper."

LEON HARPOLE, of the *Chicago Sunday Tribune*—XX. "Editions."

WILBUR FORREST, assistant editor of the *New York Herald Tribune*—XXI. "Newspapermen at Work."

Throughout, this revision aims at the three original objectives:

First: to record newspaper methods accurately and to vizualize them for the student.

Second: to make them teachable by setting them down simply, beginning with elementary things, then progressively working into highly technical problems.

Third: to give the student a conception of the materials, both tangible and intangible, that enter into newspaper production and to supply the requisite background understanding of the newspaper as a product and an institution.

The making of newspapers is not something static. Intense competition "sparks" the pride of the newsman in his craft and his effort to improve its techniques. The alert student will critically reexamine traditional practices with an eye to making them more functional. Likewise, though he may plan to work on the smallest country weekly, he will do well to familiarize himself with the methods developed on large city dailies for metropolitan methods are constantly being adopted and adapted by smaller papers as their resources of men and machinery permit.

But newspapering is more than a bag of technical tricks a smart boy or girl can master by a few months in a newspaper office, more than a mongering of the latest sensation for profit. The eclipse of freedom of the press over a large portion of our planet has brought home to American schools and departments of journalism a sobering realization of an obligation. It is to turn out graduates who shall have not only a mastery of their craft but an understanding of the principles which, as they are intelligently applied, progressively justify the special prerogatives given the press by society.

Thousands of highly placed newspapermen today will attest that newspapering can be taught in schools, and an increasing number of educators now concede that journalism has taken on the stature of a full-fledged academic discipline. A growing body of literature evidences scholarly research in the areas in which journalism fronts upon history, psychology, sociology, and the physical sciences, as well as literature and rhetoric.

But only a start has been made—a start which the present volume seeks to quicken. It is hoped that the attention given to the evolution of techniques will set at least a few students upon historical trails. A fresh approach to effective writing, typography, and pictorial presentation is hinted at by references to the new "science of seeing" pioneered by Luckiesh, Moss, Gray, and other investigators. Extended treatment is accorded the psychology of news values, as well as the sociological aspects of the newspaper. The importance of word study is emphasized, not alone for its immediate utility but as a suggestion for a lifetime hobby for those who write and read.

This revision, it will be noted, follows the original plan of providing abundant material for two full semesters or three quarters of instruction in copyreading. Perhaps sufficient attention is given to news values and perfected copy to make it also usable as a textbook for reporting in colleges of arts and sciences offering limited instruction in journalism.

The first four chapters provide background material. At his discretion, the instructor will assign them for reading only or will give particularized attention to portions in accord with his plan for the course. Chapter III, "What People *Do* Read," offers opportunity for interesting projects with that comparatively new tool of the craft, reader-interest surveys. No apology is given for Chapter IV, "What People Should Read." A college-trained newspaperman should be sensitized to the social responsibility of his profession. In schools offering full courses in newspaper policies, the instructor may elect to go lightly over this chapter; otherwise, at least one class session can profitably be devoted to the problems there presented. A similar use can be made of a few other chapters, such as XIV, "The Newspaper and the Law"; XVI, "The Camera Turns Reporter"; and XVII, "Attractive Pages: Typography."

Attention is directed to the Appendix. Therein will be found a glossary of newspaper jargon; terms used in financial sections; cablese contractions and a directory of news agencies; "The Journalist's Two-Foot Bookshelf"; and a collection of headlines for class exercises.

Finally, the undersigned, upon whom has twice fallen the task of revising this book, would again express his profound debt to the long list of persons who have aided with previous editions as well as the present one. And let a special word of appreciation be recorded for the art work of Miss Frances Fuller and Mr. John Norment, the stenographic assistance of Miss May Aaberg, the painstaking checking of manuscript and proof by Mr. Ainsley Roseen. Grateful acknowledgment also is made of the generous permission given by individuals and publications which have permitted reproduction of text and pictures, as noted throughout the book by references and by credit lines.

Leland D. Case

Evanston, Illinois,
January, 1943

Table of Contents

Part One. Newspapers and the News

I. NEWS MAKES THE NEWSPAPER 3
II. WHY PEOPLE READ 15
III. WHAT PEOPLE *DO* READ 29
IV. WHAT PEOPLE SHOULD READ 39

Part Two. Reading Copy

V. ORIENTING THE COPYREADER 61
VI. EDITING THE NEWS 70
VII. THE COPYREADER'S TOOLS 82
VIII. STREAMLINING NEWSPAPER COPY 109
IX. THE LEAD 125
X. BUILDING THE STORY 148
XI. VARIOUS KINDS OF COPY 159
XII. SECTIONAL STORIES 185
XIII. THE COPYREADER ON GUARD 198
XIV. THE NEWSPAPER AND THE LAW 215

Part Three. The Newspaper Displays Its Wares

XV. HEADLINES 227
XVI. THE CAMERA TURNS REPORTER 262
XVII. ATTRACTIVE PAGES: TYPOGRAPHY 288
XVIII. MAKEUP: PRINCIPLES AND MECHANICS 306
XIX. MAKING UP THE NEWSPAPER 324

Part Four. Special Newspaper Problems

XX. EDITIONS 351
XXI. NEWSPAPERMEN AT WORK 371

Appendices

I. NEWSPAPER TERMS 385
II. BUSINESS NEWS TERMS 399
III. NEWS BY WIRE AND RADIO 402
IV. MARKS USED IN PROOFREADING 403
V. HEADLINES FOR CLASS EXERCISES 404
VI. THE JOURNALIST'S TWO-FOOT BOOKSHELF 408

INDEX 413

PART ONE

Newspapers and the News

CHAPTER I. *News Makes the Newspaper*

There are only two reasons for buying newspapers—curiosity and habit.—LORD NORTHCLIFFE (1865–1922), *English newspaper magnate.*

A newspaper exists only because it is the purveyor of news. If it ceases to publish the news in a reasonably complete form, it presently ceases to exist, for the public dooms it to a swift or a lingering death, and rightly so.—CHARLES H. DENNIS (1860–), *editor emeritus of the* Chicago Daily News.

Begin with a clear conception that the subject of deepest interest to the average human being is himself; next to that he is most interested about his neighbors. . . . Do not let a new church be organized or new members be added to an existing one, a farm be sold, a new house raised, a mill be set in motion, a store be opened, nor anything of interest to a dozen families occur without having the fact duly though briefly recorded in your columns. —HORACE GREELEY (1811–1872), *famed editor of the* New York Tribune, *advising a young newspaperman.*

'What's New?'

To answer that universal question, man invented the newspaper.

The first American newspaper illustrates this. Canny Benjamin Harris sensed that many stay-at-home Bostonians of 1690 would like to know what was being talked about in the coffee houses and along the waterfront. On September 25 he pulled from his press PUBLICK OCCURRENCES *Both Forreign and Domestick.* He was to be a historian in the present tense and stated his purpose succinctly:

It is designed, that the Countrey shall be furnished once a moneth (or if any Glut of Occurrences happen, oftener,) with an account of such considerable things as have arrived unto our Notice.

In order hereunto, the Publisher will take what pains he can to obtain a Faithful Relation of all such things; and will particularly make himself beholden to such Persons in Boston whom he knows to have been for their own use the diligent Observers of such matters.

Although Harris was concerned:

> That people every where may better understand the Circumstances of Publique Affairs, both abroad and at home; which may not only direct their Thoughts at all times, but at some times also to assist their Businesses and Negotiations . . .

editorial guidance of the reader clearly was intended to be a by-product of straight-away, fearless, accurate presentation of the news.

Harris' formula still stands. It is true that a metropolitan daily in its 60,000 to 100,000 words offers advice and entertainment in such variety that it has been termed a literary cafeteria, but news remains the *sine qua non,* the *raison d'être,* or, in the revived Elizabethan idiom, the guts of the modern American newspaper. Take news from it and you may have a magazine, a review, or a picture paper: It is not a newspaper.

News vs. Opinion

To avoid confusion, the beginning newsman should learn to distinguish between *straight news* and opinionated writing.

A straight *newsstory* is an account of what happened, told as factually and as accurately as a trained reporter, aided by the copyreader, can make it. It is cast simply, briefly, accurately. It draws no conclusions, makes no gratuitous accusations, indulges in no speculations, offers no opinions. It may arrange facts with an eye to their importance or dramatic values, but it should never distort, misrepresent, or falsify facts and quoted statements, even by implication.

The ideal attitude of the newswriter is that of the impartial observer, investigator, and recorder. News text exemplifies a distinct literary form, a style of writing evolved out of the newspaper's function to transmit the day's intelligence with an amazing swiftness, brevity, compactness, and economy of language. It is the copyreader's responsibility to make sure the reporter's story fills those requirements.

At the opposite pole from straight news is the editorial. It is opinion. In effect it says, "You have read the facts; now here is what the 'editorial we' * think about it." Although in practice there is, as will be noted in Chapter IV, a gradation from straight news

* Mark Twain, himself a newspaperman, once said that "Nobody is entitled to refer to himself as we except kings, editors, and persons with tapeworms."

to opinionated writing, yet the differentiation cited is fundamental to an understanding of American journalism.

News Is Relative

Newsmen often appear dogmatic to the layman. "There's no news in that," they will announce, or "That's news!" They mean, but don't say, "for *this* newspaper *today.*"

Consider a newspaper published for that little community called a campus. Much space is devoted to items that do not appear in the downtown paper. The collegiate reporter's "nose for news" leads him to offices and classrooms entirely sterile in news interest for off-campus publications.

Now pass to another community, a village. Its weekly newspaper will chronicle the fact that William Smith, the garageman, smashed a finger, or that the banker's automobile had a blowout while he was riding home from the First National. The finger and the tire are of no significance to a metropolitan newspaper because in a large city such incidents are multiplied to infinity. In fact, of the 250 or more homicides in New York each year, not half are mentioned in the daily press though details of almost all are known in editorial offices.

Furthermore, news values vary from day to day and even hour to hour in the constant battle for space. Advertising usually determines the size of a paper. Typically, small community papers are 40 to 50 percent *ads;* metropolitan dailies, 60 percent, sometimes 75. Into the narrow columns of the remaining, say 40 percent, is packed an amazing quantity and variety of information and entertainment. A single issue of a large daily often will carry 50 major stories, 100 brief items, 50 photographs and *comics,* as well as a dozen *features* including serial stories. The village weekly may sometimes be hard put to it to find enough copy to fill its columns; in the metropolis there is so much news that every item must be weighed carefully and only the most interesting, well written, and urgent ones published.

An Arithmetic of News

News is full of quirks and oddities. It has an arithmetic all its own.

There is news only for the village paper in a $10 fire, but add a

$3 canary and cause it to be rescued by its little girl owner, and you have a good story even for a New York daily.

Metropolitans are little concerned about a $10,000 burglary, but add the fact that a $2 mongrel dog bit the burglar and did his best to save his owner's property, and you have a story rich in interest for the newspaper reader, anywhere.

Here are examples in news arithmetic that illustrate graphically, if rather satirically, what does and what does not constitute news for a city newspaper.

1 ordinary man + 1 ordinary life = 0
1 ordinary man + 1 extraordinary adventure = *News*
1 ordinary husband + 1 ordinary wife = 0
1 husband + 3 wives = *News*
1 bank cashier + 1 wife + 7 children = 0
1 bank cashier — $10,000 = *News*
1 chorus girl + 1 bank president — $100,000 = *News*
1 man + 1 auto + 1 gun + 1 quart = *News*
1 man + 1 wife + 1 row + 1 lawsuit = *News*
1 man + 1 achievement = *News*
1 woman + 1 adventure or achievement = *News*
1 ordinary man + 1 ordinary life of 79 years = 0
1 ordinary man + 1 ordinary life of 100 years = *News*

When News Becomes NEWS

Take a recipe for making bread. If it is a new recipe, it contains a news element of low grade. If it also cuts the cost in half, the news values increase greatly. If it is a recipe that calls for *ersatz* flour made of sawdust, it is freak news. There is no transcendent news value in any of these items. Yet bread is indispensable, the staff of life, and its ingredients have a supreme news value, just because they go in to the making of bread.

Wheat, for instance. Almost any story about it gets a place in a small newspaper in a wheat-producing community. Every large newspaper in the world has a daily story on wheat, its supply and its prices.

But the daily story of the breadstuffs and grains and meats and produce is not normally metropolitan front-page news. It is merely routine news that assumes great importance only under threat of catastrophe, such as imminent or actual famine, or unusual prices, or

unexpected drains on the supply. Then indeed breadstuffs become vital news to all papers, large or small.

This sample progression of events and of news values reveals that *news consists not so much in the action recorded as in its reaction on human kind.* In other words, there is a chemistry of news.

An Experiment in News Chemistry

What are the factors of this odd science? The following procession of stories, each one self-explanatory and each with a single added element of news, constitutes an experiment in news chemistry. Note how, as they add common denominators of human attention, they go from local to universal interest.

1. An item for an "About Local Folk" column, though badly written; names are the only news element:

John Thompson and his wife, Mr. and Mrs. Dr. William Smith, and Richard Jones, his wife, and her sister and the Thompson, Smith, and Jones children have left Milltown for an automobile trip through Michigan. There are three autos in the party and their friends unite in hoping a good time will be had by all. They expect to do some fishing while in Michigan.

2. Better because more coherent and written in better style, but still provincial:

Three automobile loads of Milltown folks, consisting of Mr. and Mrs. John Thompson, Dr. and Mrs. William Smith, Mr. and Mrs. Richard Jones, and Mrs. Jones's sister Alice, together with the children of all three couples, left today for a combined motoring and fishing tour in Michigan.

3. Better because such slight action values as exist in the item are brought into the first few words:

An automobile caravan consisting of three Milltown families in as many cars left for Michigan this morning on a combined motoring and fishing trip. The party consisted of Dr. and Mrs. William Smith, Mr. and Mrs. John Thompson, Mr. and Mrs. Richard Jones, their children, and Mrs. Jones's sister, Alice.

4. Injecting slightly more news—one fish—into the story; still of only local interest:

Dr. William Smith landed a fine two-pound black bass at Marcellus, Mich., according to a postal card received by his brother Horace. Dr. Smith and his wife are motoring through Michigan with the Thompsons and the Joneses.

5. More of the news ingredient and of better quality; fish are larger and more numerous—a point of interest to fishermen in general—and writing is improved.

Marcellus, Mich., Aug. 22—Special.—Fifteen black bass, ranging in weight from two to six pounds, comprised the record catch made here last night by Dr. William Smith of Milltown, Ill. He and his family are motoring and fishing their way through Michigan with two other Milltown families, those of John Thompson and Richard Jones.

6. Still more news, this time of quite general interest:

Battle Creek, Mich., Aug. 22—Special.—Three automobiles collided on the Lansing highway near this city early today when the driver of one of the cars, John Thompson of Milltown, Ill., lost control and ran his motor into the ditch. Thompson's car was wrecked, but no one was hurt.

The fact that no one was hurt weakens the story. Small property damage is not news.

7. Now the interest broadens: two hurt in triple collision:

Battle Creek, Mich., Aug. 22—Special.—Two persons were injured early today when three automobiles collided on the Lansing highway near this city. The injured:

John Thompson, bank cashier, Milltown, Ill. Mrs. Richard Jones, wife of an attorney, Milltown.

Thompson, leading an automobile caravan of three vacation cars from Milltown, in some manner lost control of his car and ran it into the ditch, where the two other cars, close behind, piled on top of it.

The other members of the party, including several children, were badly shaken up, but escaped injury. Dr. William Smith, whose car figured in the collision, gave first aid and the party proceeded on its way.

8. Two persons were killed and seven injured; story begins to have importance in cities where the principals are unknown:

Battle Creek, Mich., Aug. 22—Special.—Two persons were killed and seven injured early today when three automobiles collided on the Lansing highway near this city.

The dead:

John Thompson, cashier, First National Bank, Milltown, Ill. Mrs. Richard Jones, wife of state's attorney, Milltown.

The injured:

(Here follows list of seven.)

Thompson, leading an automobile caravan of three vacation cars from Milltown, in some manner lost control of his car and ran it into a ditch where the two other cars, too close behind to avert a crash, piled on top of it.

9. Thus far the story has dealt with the automobile collision alone, and comprises a straight news item of *spot* value. Now a *feature* enters—a bee that caused the trouble. Note how the story is transformed. It now has the widest possible appeal.

Battle Creek, Mich., Aug. 22.—A bee, blundering into a closed automobile and frightening a little boy, today caused the death of two persons and the injury of seven in a triple automobile collision.

[Here follow usual lists of dead and injured.]

The crash took place on the Lansing highway near Marcellus, 20 miles from this city. Thompson was leading an automobile caravan of three vacation cars from Milltown. All three cars were perilously close to one another when a bee invaded Thompson's automobile. Its buzzing frightened his little son Charles, who screamed and jumped about. His frantic movements distracted the elder Thompson's attention from the driving. He lost control of the car, and it plunged into the ditch, then swerved back upon the road. The other two cars were so close that they could not stop in time.

From Event to Reader

The foregoing illustrates the journalistic premise that *news value derives not only from the intrinsic facts of the event but from the way it is written.* An inept reporter might have put the role of the bee in a short final paragraph. Had he omitted it, the story would have skidded far down the scale of interest.

There are, then, three principals in any newsstory: *the event, the teller, and the reader.* Let the Norment cartoon, on the next page, fix that fact firmly in mind:

Cartoon by John Norment

The reader is under no obligation to read what is put before him. It is the reporter's task to gather and select the facts of an event, then to tell his story briskly and brightly; the copyreader's art is to make sure the account is well phrased and organized and to strengthen its appeal with headlines, pictures, and other devices.

"Writers are born, not made," one oldtime newspaperman told a beginner. "If a fellow hasn't a natural nose for news and the gift o' writing gab, a paper's no place for him." There may be a wisp of truth in that, but the art of catching the interest of people through the printed word has understandable principles and teachable techniques. Newspapering is, however, more than a bag of tricks and the young newsman surest to advance himself and his profession is he whose facile manipulation of words is guided by a never-ending study of what interests people. He is a practical social psychologist. To paraphrase the golfer's dictum, he keeps his eye on his reader.

Why Newspapers?

If there were a person who had the solitude of a Robinson Crusoe and the personal adequacy of a totalitarian state, he would neither need nor want a newspaper.

But no such person exists. From the moment a baby opens his eyes, the outside world is borne in upon him. As he matures, his life is increasingly conditioned by physical and social environment. His successful adjustment depends upon his awareness and under-

standing of what happens about him. To help him in this, newspapers were invented. "Journalism," Kipling summed it up, "meets the first tribal need after warmth, food, and women."

News is simply the current record of man's adventures as he seeks to realize his desires. Basically he has four, concluded W. I. Thomas, the distinguished social psychologist, after an exhaustive study of personal letters of European immigrants. Prof. Emory S. Bogardus added a fifth and arranged them in this order:

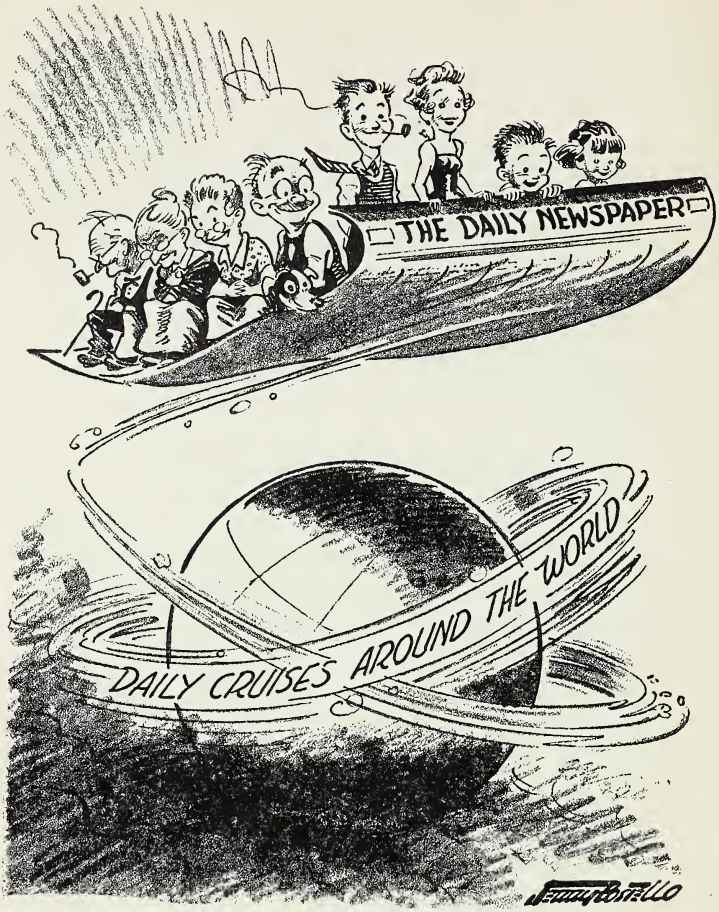
1. The desire for new experience.
2. The desire for security.
3. The desire for recognition.
4. The desire for response.
5. The desire to aid others.

The newspaper makes it possible for the reader to adventure—safely. Three cents of processed newsprint is a veritable magic carpet. On it the purchaser is transported to a ringside seat at the thrilling, amusing, and significant adventures of the day, "Both Forreign and Domestick" as old Benjamin Harris put it. This fundamental function of the newspaper was aptly expressed by Thaddeus Lincoln Bolton, of Temple University, when he wrote:

> Suspense—the alternation between hope and depression—is, after all, something that our natures demand. And here is where the newspaper comes into our routine lives as a saving grace, snatching us from this dreaded, lingering death by boredom.
>
> Shooting the chutes, riding on the scenic railway, and going to the daisy-doser in the amusement park supply the necessary prods to children. The modern newspaper performs this function for the adult of higher mental level. . . . We cannot possibly attend all the murders, fires, earthquakes, unsuccessful trans-Atlantic flights, and other occurrences of the kind in person. The modern newspaper does this for us and thus saves our consciousness from "innocuous desuetude."

Newspapers bring to the reader a sense of security either by letting him know all's well with the multitudinous "publics" to which he belongs or, when all is not well, by displacing uncertainty with a knowledge of the true state of affairs.

Newspapers' columns are laden with the sweets of recognition for achievement. Even if a reader's own name be not mentioned, he may



By Jerry Costello, Albany (N. Y) Knickerbocker News; *courtesy of* Editor and Publisher

TODAY'S MAGIC CARPET

vicariously share distinction bestowed upon others through approval or actual hero worship.

Newspapers constantly expose man's or nature's inhumanities to man, and pilot the reader, at least through suggestion, to ways to express his impulse to aid others.

The Safety-Valve Function

Giving the reader even the low-grade satisfaction of vicarious experience is an over-all service of the newspaper. If tensions of modern living are not eased, neurasthenia, that "disease of civilization," or something worse may result. Projection of self, for the moment, into another situation supplies needed emotional release for the individual. So egotistic is the average person that when he reads of the thrilling pursuit and capture of a bank robber, he emotionally participates in the chase. And it gives him immense satisfaction, as he prepares to acquire from the evening paper more details about the outrages of a foreign tyrant, to kick off his slippers and mutter, "Somebody ought to give him a dose of his own medicine!"

Why do newspapers *play up* whimsical little stories about children and animals, devote columns to hobbies and babies, and pages to sports and the comics? The answer again, in large part, is: diversion and relaxation—emotional relief and release.

The Optical-Correction Function

Karl A. Bickel, former president of the United Press, tells of a new reporter on a small German-language paper. The cub returned from an assignment to cover a church fire, settled beside the cast-iron stove, and lighted his pipe.

"Did the church burn up?" his editor asked.

"Sure it burned up."

"Well, where's the story?"

"Vat's the use of wriding a story?" the young man responded. "All good Chermans was dere and the bad Chermans don't care."

What the reporter overlooked was that everybody, good and bad, would want to read "all about it" next morning. The story could hardly be too detailed for them. "Father, who was there," comments Bickel, "would explain to Mother, who was also there and saw it all, just what occurred and wherein the printed account erred. And in that respect you and I are just like Father."

People like to read that about which they already know. They expect the papers to supply complete reports on news flashed by radio. They crave details of a football game they witnessed, seeking the gratifying assurance that they observed more accurately than the reporter. "What did the critic say?" the playgoer asks the morn-

ing after. "What a storm!" the man who was in it will exclaim after reexperiencing it through a newspaper's account.

The Newspaper

The American newspaper has undergone many changes since Benjamin Harris got out that first sheet in 1690, but then, as well as now, it could be defined as:

A printed, periodic record of selected events that have happened, or are about to happen, which is so interesting to individuals of a specific public that they are willing to pay for it.

The newspaper, whether community or metropolitan, can well be compared to an alert and enterprising secretary to society, in whose recordbook man is enabled to see himself pictured as he is, both at his best and at his worst. Possibly it will help him to make up his mind to do just a little better tomorrow; at least, if the news is presented adequately and accurately, he has before him a valid basis for judgment. It is significant that today's scandal often is the basis of tomorrow's reform.

By merely recording the news, then, the newspaper does potent service to society. Clark Howell, famed editor of the *Atlanta Constitution*, bore striking witness to this in comment recorded by Charles Sanford Diehl in his book, "The Staff Correspondent":

> The South of that time [Civil War] was a feudal state. William L. Yancey, Robert Toombs, Howell Cobb, and Jefferson Davis carried the South into war. The people of the South had very little to do with it. If the Associated Press had then existed and the news of all sections of the country could have been transmitted and read, it might have and most likely would have prevented the conflict.

CHAPTER II. *Why People Read*

There is not much out of which to make a story, in a love feast. . . . The quest of the press is in search of battle.—CHARLES MERZ (1893–), *editor of the* New York Times.

The story of an individual is generally more interesting than that of a group, for the reason that the reader identifies himself with an individual.—F. P. ADAMS (1891–), *columnist.*

The average man thinks in concrete images. You tell him an abstraction and he's lost if he can't draw a picture across his brain. That's why the successful men of all time have talked in images, anecdotes, and parables. "Tell us a story" must have been one of the first sentences men learned to say.—J. CHARLES POE (1900–), *former executive editor,* Chattanooga News.

A world's champion prize fighter *is* more interesting than a college president, and the reason for that is not hard to find. The prize fighter appeals to the elemental in us. Our civilization and culture are still comparatively new; the varnish on them is hardly dry.—KARL A. BICKEL (1882–), *former president of the United Press.*

Selecting Details

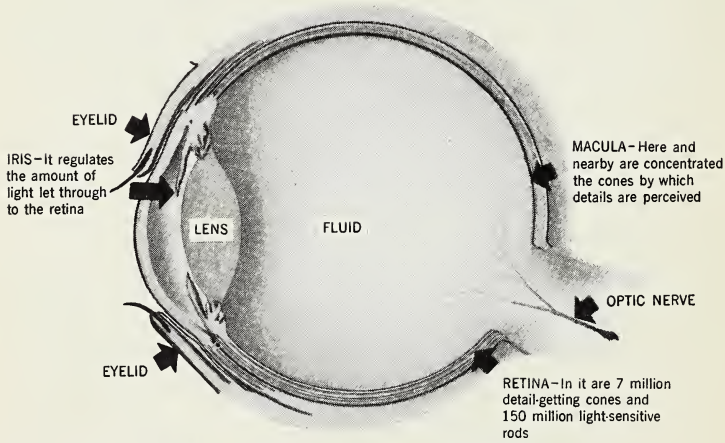
Confronted by a miscellany of details about an event, the newswriter's next move is to select those to transmit to the reader. Like any teller of tales, from Chaucer to Maugham, the practiced reporter is guided by a "feel" for what the reader will want to know. If significant details are obscured or omitted, the story will find its way to the big wastebasket unless, perchance, the news it seeks to convey is of such caliber that it is salvaged by the pencil of the trained copyreader.

The oldtime reporter, who "came up the hard way," has his own rule-of-the-thumb for deciding what is news and what is not, though seldom is he articulate about it. But it is possible to chart the pattern of news elements, and an enlightening approach to this fascinating task is through an understanding of the common modes into which the reader casts ideas received from the printed page.

Pictures-in-the-Mind

Of man's 20-odd senses, sight is sovereign. One of the first sense organs to form in any vertebrate embryo is the eye. Developed, it becomes for the normal animal the most relied-upon sensate aid in meeting such elemental needs as nutrition and protection. Its importance at the biological level would suggest profound influence on the mental processes of man, and such is the case.

Spoken language is thought to have originated from sounds made to bring visual images to the minds of the hearer; babies forever call a cow *moo-moo* and a dog *bow-wow*. Writing started with pictures. Primitive orators talk in parables. Even civilized people, as Walter Lippmann once observed, seldom think abstractions, rather in terms of pictures-in-the-mind. Much of what passes for thinking can be described as a reshuffling of mental pictures which are but symbols of impressions and memories, likes and prejudices.



SIMPLIFIED DIAGRAM OF THE EYE

A Look into the Eye

The accompanying diagram reveals the important fact that the human eye employs the division-of-labor principle. Perception of details is limited to a relatively small area on the retina centering around the slight depression known as the macula, or "yellow spot." This is because the tiny bottle-shaped cones are concentrated in this

region. Scattered widely over the retina are the more numerous rods, those receptors which register illumination or brightness. Thus, man has two kinds of vision: detail-detecting, by the cones, and light-detecting, by the rods.

A simple experiment will demonstrate this. Look straight ahead, then move a wiggling finger forward from either shoulder. You will be aware of the alternation of light and dark so created long before your finger is brought within the range of recognition. That the eye catches action before it does detail is a phenomenon inviting interpretation and application by the thoughtful newsman.

Action

In jungle days, when self-preservation often depended upon quick bodily response to the lateral threat of, say, a tiger, close inspection of an object served a less vital purpose than awareness of movement. So ingrained in man is this automatic neuro-physical response to movement that a skillful hand instantly lures the eye, as every orator and magician knows. If the reason for the observed action is not apparent when it comes within the range of light-detecting vision, curiosity is aroused—a principle Indians employed to attract antelopes within rifle range by waving an object just discernible over the brow of a hill.

Action, therefore, may be said to have an elemental appeal to the mind—*an appeal shared by words to the degree they suggest movement.* Pictures-in-the-mind—yes, but preferably moving pictures! Intuitively wise are attention-seeking public figures who, like "Teddy" Roosevelt the apostle of "the strenuous life," never permit news pictures to be taken of them in repose. And there is sound reason for the distaste of the practical journalist for abstraction and verbal circumlocution. City editors are right when they order a reporter, "Cut out the high-brow stuff!" (that is, use simple words which usually are Anglo-Saxon, not Latin, in origin, and more picture-forming) or, "Make it short and snappy! Pep it up!" or, "Tell what happened in the first paragraph!"

Combat

Action opposed makes combat—a common denominator of news interest to be found in every issue of every newspaper throughout

the world. It may be the clashing of minds, of wills, of ideas, of classes, of nations, or of man against fate.

Combat abounds even in routine news. The rivalry of sports has an atavistic interest, even to a grandmother knitting in her rocker. There is combat in lawsuits, in political campaigns, in the drives against public indifference for better schools or cleaner back yards. Sometimes it is so hidden that it takes skillful reporting and editing to make the reader conscious of it, but if overlooked by the newsman, he has thrown away one of his best tools to pry open the mind's eye of his reader.

Immediacy

What has just happened is new—and probably news. Nothing is quite so stale as yesterday's news in today's newspaper. The nearness of an event in time, its immediacy, is the most important factor in the relativity of news values. *As news ages, it loses potency.*

That is the rule, but its application varies with the periodicity of newspapers. A weekly's news-coverage span is one week, and it properly proceeds on the principle, once stated by Addison in the *Spectator* that "All matters of fact, which a man did not know before, are news to him." Timeliness is of sharper importance for the metropolitan dailies with their many editions.

For example: It is noon and three children have just been killed in a bus accident. The early afternoon newspaper may give the story first-page space; later editions may reduce it in size and display. Next morning's paper will, unless there are new developments, probably satisfy readers with a brief mention, perhaps tucked away in a story telling of other accidents. Obviously, if the afternoon paper were merely a repetition of the morning paper, and the succeeding morning paper echoed the afternoon's, the circulation of both—which measures reader interest—within a few days would suffer.

Propinquity

But the closeness *in time* of an event must be considered in relation to its closeness *in space*—its propinquity. According to Webster, propinquity "connotes close neighborhood, and refers especially to personal vicinity." Often the newsworthiness of an event is in direct

ratio to its physical nearness to the public served by the newspaper appraising it.

Readers at Sleepy Eye, Minn., would hardly care to peruse a story of the comings and goings of inhabitants of Columbia, S. C., absorbingly interesting though it might be to Columbians. Yet something could happen at Columbia which would make headlines in papers from Portland to Portland.

Significance

To nearness in time and space must be added nearness in *personal concern.* You and everybody else almost every day say, "That's news to me!" The emphasis always falls on *me.* Though social conditioning may modify one's egoism, it is generally true that the perpendicular pronoun is equivalent to No. 1 in the individual's scale of interests. A newsstory will have reader appeal, no matter what its point of origin, as it has *(a)* personal, *(b)* family, *(c)* community, or *(d)* national significance.

To Speculator Jones quotations on Brazilian manganese may be the *news* of the day; not so for Widow Jones whose son is wounded on a foreign battlefield. Thousands upon thousands of bespectacled chemists are at work upon experiments, but let a wise editor get wind of a discovery to cure the common cold, and every city and hamlet will have a story of transcendent interest.

Mystery and Suspense

The word *mystery* is perhaps the most potent in the newsman's lexicon. For man is an inquisitive animal not less than the antelope. Suspense is a favorite rhetorical device of the reporter as well as the "whodunit" fictionists. It causes the reader's eye to leap from sentence to sentence, paragraph to paragraph and, in case of long-lived news, from today's story to tomorrow's.

Sometimes an otherwise commonplace event can be lifted to the dignity of news by a magic (though often overworked) word or two, such as:

black mask	perfume bandit	caveman	war hero
glamour girl	playboy	heiress	black book
millionaire	commando	serpent tongue	gangster
suspicious	unexplained	amnesia victim	half-nude
poison pen	blackout	bloody	censorship

Here is a "mystery novel from real life," such as often appears in newspapers. The chapter headings of the headlines that actually appeared in a morning newspaper over a period of seven days, and suffice to tell the story, which might be called the "Great Pearl Mystery":

CHAPTER I. Pearl necklace mystery in suit over $380,000; perfect string of 389 will figure in vivid story.

CHAPTER II. Who has it? Who bought it? At what price? Matchless rope of pearls still a mystery.

CHAPTER III. Detroit holds secret of pearl necklace owner; bought by a millionaire there, but who?

CHAPTER IV. $1,500,000 gem left to wife by $5 a day man; pearl necklace now Mrs. H. E. Dodge's.

CHAPTER V. U. S. probes sale of the $1,500,000 pearl necklace; import duty paid only on $825,000, report.

CHAPTER VI. Pearl necklace enigma solved; price $825,000; Dodge executor admits purchase of gems.

CHAPTER VII. Mrs. Dodge gave pearl necklace to her daughter; once wore gems on the street unguarded.

Beauty

Psychologists have their own explanations, but it is a patent fact to anyone that the reading public is interested in beauty—especially beautiful women. If proof were required, one need but cite the pretty-girl pictures used to advertise products ranging from beaches to beer.

A newspaper's use of this appeal, however, is bounded on one side by taste and the other side by common sense. It is a news-interest boomerang for a newspaper to call a woman pretty and then publish an extremely homely picture, or to dub every woman beautiful.

Private Affairs—of Others

Known long before Freud was the interest of people in the relations of men and women. The news-reading public of a century ago was stirred with curiosity about polygamists. The back-chamber affairs of royalty have always had a prurient audience. The misalliances of Greek deities undoubtedly still contribute to an interest in mythology.

"Yellow journalism" brings this element of interest down to date —and has rather justly won the opprobrium of critics for repeated forays across the line of good taste into the private lives of people, especially "saints that fail." Laws of libel set a boundary to the legal limits of this sphere, but editorial policies that trespass on decency and good taste soon or late hang themselves in the circulation department.

The scandal story may be ascribed to man's curiosity about his neighbor. It is characteristic of the city, where sheer numbers afford a certain anonymity to the principals, a detachment to the reader, and an impersonality for the reporter. But scandal stories, let it be recalled, are not unknown in village journalism also.

Names

"Names make news" is an axiom of journalism, yet the news value of names, like all other news ingredients, is relative. An old newsroom yarn illustrates the point.

"Cover the fire at Farmer Brown's," the editor told his cub reporter, "and don't forget to get names." The reporter duly turned in this story: "Three cows lost their lives in a fire that destroyed John Brown's barn last night. Their names are Susie, Mary Jane, and Arabella."

The "printed community diary" of the crossroads gains in reader interest by mentioning everybody in the community upon every possible occasion. Even so trivial an item as a woman's visit to relatives in the big city nearby is of interest—the woman next door wishes to know where Mrs. Jones and Johnny went this morning, all dressed up fit to kill. In the big city there are too many persons to keep track of, and even next-door neighbors are often total strangers.

The great metropolitan daily is also influenced by the neighborhood news idea. The difference is that in the city various principles of selection are invoked: wealth, social position, achievement, business success, and so on. That is why the metropolitan daily will devote much space to society and club events, to schools, to amateur theatricals, to community enterprises, to campaigns for funds, and to businesses and clubs with long lists of "among those present." And the "folksy" type of "colyum" popularized by O. O. McIntyre

and Walter Winchell is confessedly but a citified version of the village weekly's "locals."

Some personalities are so well known that in themselves they *make* news in papers large or small. Henry Ford was a prime news source for many decades. The name Roosevelt has the power to charm news columns. Hitler and Mussolini have had a long day in the news. Trivial happenings to prominent men and women always have news values; also their opinions.

Newspapers regularly quote from significant speeches of leaders or use their prepared statements. Interviews may be solicited on some startling statement made by a notable regarding some new law, some quirk of fashion or social usage, some new public problem or national issue—or any subject that has timely interest.

Achievement: Position and Wealth

Usually what makes names news is position or wealth associated with them. A comparatively unknown professor becomes a "name" when he is elected president of an important university. The "wealthiest man in India," following any name, would give it immediate interest.

No city newspaper would print a line about the ordinary ill-running affairs of an ordinary department-store clerk. But with his or her $50,000-a-year employer it is different. A big salary is regarded as a symbol of substantial achievement, and the reader likes vicariously to participate in successes or, mayhap, to gloat in superiority over failures.

Romance, Pathos, Adventure

We are a sentimental, romantic public, and cherish a love for romance, no matter how commonplace our own lives. Entertainment is one of the major functions of the newspaper. But it is not fiction that the newspaper uses in news columns: It is real life romance of distinct news value. Rivaling fiction in thrills was the romance of Mrs. Simpson and the then King Edward VIII, now the Duke of Windsor.

Under this heading can also be classified those numerous stories, humorous and pathetic, which the newspaperman groups under the rather vague title of *feature* or *human-interest stories*. Many of these are little masterpieces of writing, comparable to the best of

the short stories of fiction, and often reaching the dramatic heights of the great novel.

Under this classification come narratives of adventure and achievement that are published in the newspapers with a nice sense of historical duty as well as of what constitutes good reading. Such stories would include chronicles of arctic exploration, scientific discovery, invention, excavation of ancient and forgotten cities, art and archæological treasures, and scores of others.

Numbers and Size

Numbers make news. A train wreck in which all the passengers escape without injury is not worth much space in a city paper unless some other feature improves it. A wreck in which a number are only slightly injured is not worth much more. A wreck in which several persons were killed or badly hurt grows in space value. A parade witnessed by hundreds of thousands of persons is always worth a story. The attack that is launched by a speaker before an audience of 12 is not nearly so good news as is the philippic before 10,000. A man who carves a mountain into a statue will always be worth a headline.

Property

Property is always news, of course, in the real-estate department of a newspaper. But in a city without skyscrapers, the building of the first one is an event worthy of front-page space; in a city where there are many, one more or less does not matter much, unless it is to be a church built in the form of a skyscraper, or a skyscraper built on the spreading-tree principle, or one like Radio City that compels attention because of its sheer size.

One stolen auto, or even ten, no longer is of much moment in a large city. During a fashionable craze for furs the value of fur theft news will slump, even as has the news value of big liquor thefts. Gems have more romance attached to them and make better news, more constant in value.

Real-estate landmarks are news at times. Historic tracts also may figure in the news, but the sale of some common or garden acreage and the building of an apartment house make but routine business-page items.

Time

The hour of an event may decide its news importance. A midnight elopement and marriage is better than a prosaic marriage at high noon. The elopement that was kept secret for a year is a good story, with an added element of attraction if the groom has been a football star in a university that forbids campus nuptials or if the bride is in society or the movies. The transcontinental train, or ocean liner, or automobile, or airship, or horse, or man figuring in a speed record is news, decidedly.

Much news is seasonal in character. Sport news is such. Then there is the weather news with all its allied branches—storm stories, bathing beach stories, summer resort stories, campaigns against icy sidewalks, fatalities from extreme heat and extreme cold, stories on how to alleviate the heat of midsummer, stories of summer camps and vacation sports, gardening and poultry news, and news of the fashions. Always the fads, foibles, tendencies, thought, and new movements of the changing times make excellent news.

Novelty, Humor

The average reader, perhaps just a bit bored with routine, pounces with delight upon news that titillates his bump of credulity, or makes him smile. Hundreds of such stories are published because of their freakishness, but an attempt is made to avoid the distasteful or horrible.

A champion archer slays a bear with his bow and arrow; an adventure-minded maiden reads of his exploits; they marry, and we have a pleasant little tale that has news value because of its oddity. And so with the account of the Hoosier, probably unknown beyond his own bailiwick, whose name was flashed from coast to coast, all because he was bitten by his own teeth. Fresh from a dentist, they annoyed him, so he placed them in his hip pocket. When his car crashed, he sat down on them, hard. Chicagoans chuckled a bit when a 58-year-old widow, said to be the wealthiest woman in an exclusive suburb, married the salesman, 28, who had come to sell her an automobile.

The novelty or human element of these yarns is not always in the event itself; often it lies in the way the story is told. Skillful writers often turn out bright little pieces by giving a new twist to something commonplace in the hands of another.

Children

The naïvete of children, their wistfulness, their pathos, and joys, are sure fire. No romance or tragedy appeals to emotions of adults more than the one that involves youngsters, as motion picture directors so well know. The core of Christmas's appeal is The Child—and all children. No "classic of the press" is more often reprinted than Frank P. Church's reply, in the *New York Sun* of September 21, 1897, to 8-year-old Virginia O'Hanlon's appeal, "Please tell me the truth, is there a Santa Claus?"

Stories about children have a multiple psychological appeal. They may bring nostalgic recollections of the reader's own childhood; they may create sympathy through the medium of the experience transferred to a parent's own child; they may release forgotten emotional reservoirs through a twinkle of the eye, a tear, or a check to a crippled children society.

Animals, Birds, Fish

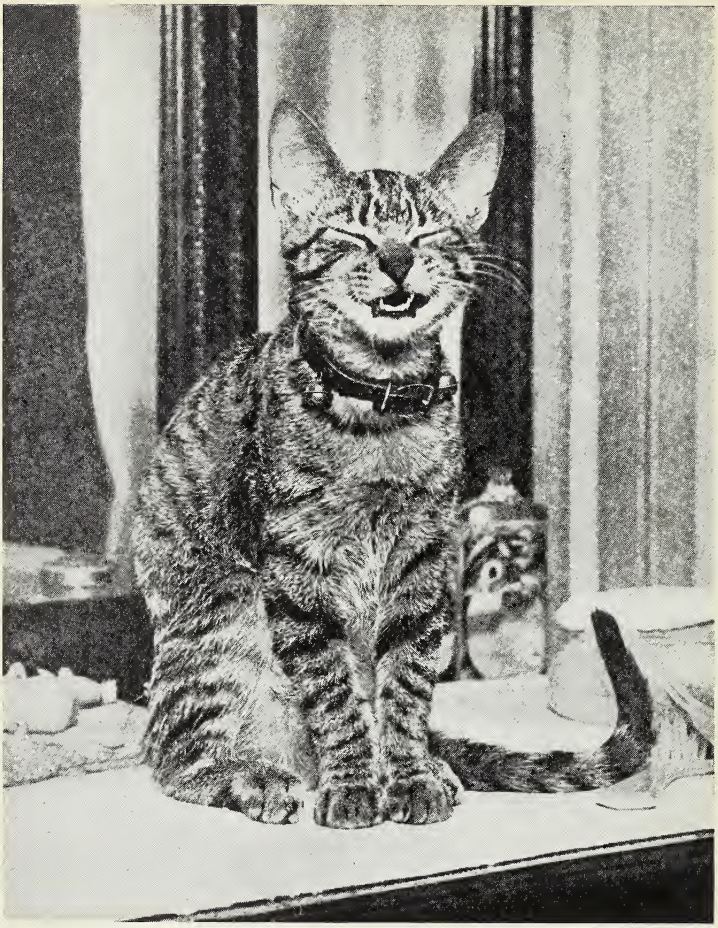
Hardly a less refreshing break in routine is afforded by bright little stories about animals, birds, and fish. A boy-and-dog story is perennially good, especially where these two principals emerge victorious from a clash with municipal ordinances.

When a university campus correspondent was annoyed by repeated early-morning rat-a-tap-taps of a puzzled woodpecker on the tin roof, he turned his musings to account with a short feature story about the "bird alarm clock" that awakened inmates of his fraternity house each day in time for 8 o'clock classes. It made the front pages of metropolitan newspapers from coast to coast.

Front-page space also was widely given to an item on a Sioux City, Iowa, restaurateur who had a piece of an ear nipped off by a huge Canadian goose he had winged. One headline, taking off on Dana's aphorism of a man biting a dog being news, was "This Qualifies As News! Wild Goose Bites a Man." A mother cow adopts a baby colt—and you have a story that will be copied widely. "Minnie, the singing mouse" had a long run in the press.

Place

Where a thing happens is important. Among "spots" that do not seem to lose their lure are: Broadway, the Gold Coast, the Loop, Hollywood, Montmartre, London, Bali, Tibet, South Africa. The



Underwood and Underwood

"The laughing cat." Animals have a perennial appeal. The two best-selling feature photos of all time are of cats, and this is one of them. It already has had more than nine lives and still is going strong. An amateur snapped it in 1925, but neither his name nor that of the cheerful cat is remembered.

district in which wealthy and fashionable persons reside, the great hotel, the suburb filled with the homes of millionaires, the mansion, these are also attractive. Little Italy, the Ghetto, Death Corner, the Latin Quarter, Times Square, Chinatown, Wall Street, Pine Ridge

Reservation: scores of places with such names and associations add picturesqueness to a story.

Suicides are not big news in New York, where an average of three persons take their own lives daily. But when a discouraged clerk poised on the ledge of the fourteenth story of a hotel, finally plummeting to the pavement, his "slow suicide" made front-page headlines over the nation.

News: Definitions

Well then, and finally, what *is* news? On the foregoing pages the news concept has been turned over and over, like meat on a barbacue spit. Attention has been directed to elements in an event that make it newsworthy and to the requisite skill in selecting details and writing them. But it must be obvious that news, like beauty, exists chiefly in the eye of the beholder. It is the anticipated reaction of the reader to the facts and the way they are presented that is first to be considered in grading a newsstory. Next arise the practical questions of *(a)* its comparative value in relation to other stories and space available and *(b)* its accord with good taste and other special points involved in a given newspaper's policy.

So complex is the news concept that it is difficult to capture it in a few words. Here are a few attempts, worth study:

News is anything out of the ordinary.—WILL IRWIN, magazine writer.

News is anything that will make a woman say, "For Heaven's sake!" —ED. W. HOWE, famed late editor of the *Atchison (Kans.) Globe.*

News is a variation of the unusual or normal picture of life and the best news is that which is of the most interest, significance, and importance.—HARRY F. HARRINGTON, late director of the Medill School of Journalism.

News is an account of an event which a newspaper prints in the belief that by so doing it will profit.—CURTIS MACDOUGALL in *Interpretative Reporting.*

News is such an account of such events as a first-rate newspaperman, acting as such, finds satisfaction in writing and publishing.—GERALD W. JOHNSON in *What Is News?*

News may be defined as an accurate, unbiased account of the significant facts of a timely happening that is of interest to the readers of the newspaper that prints the account.—WILLIAM S. MAULSBY in *Getting the News.*

News is that for which the people are willing to pay to have brought to their attention: while advertising is that for which the advertiser himself must pay to get to people's attention.—IVY LEE, the late "father of public relations."

To which the following is added, not as a final definition, but as a working formula for the practical newsman:

News is the acceptably presented, immediate record of the most interesting, important, and accurate information obtainable about the things man thinks and says, sees and describes, plans and does.

"Acceptably presented" means written and displayed interestingly. "Immediate record" refers to the timely character of the newspaper as a chronicler of events. By "interesting" information is meant information that stirs emotion or stimulates thought. Items that affect great numbers of persons may be considered to convey "important" information. News also must have drama, human beings, action, and an urgency that will combine to weave a spell of entertainment and instruction akin to that woven by a work of fiction. News must be not merely interesting, but *most* interesting, with plenty of material for vicarious experiences. A good newspaper has no room whatever for the commonplace; its space is limited and has money value.

This old recipe for a newspaper's making sums it all up pretty well: "A laugh, a sigh, perhaps a tear, something to think about, something to act upon, something to remember."

CHAPTER III. *What People* Do *Read*

I may not stick to my text, but I will try to stick to my audience.—SAM JONES (1847–1906), *popular evangelist.*

O wad some power the giftie gie us
To see oursel's as ithers see us!
It wad frae monie a blunder free us.
—ROBERT BURNS (1759–1796), *Scotch poet, in* To a Louse.

The difference between getting by and getting ahead in any undertaking often lies in our understanding or failing to understand the people to whom we want our work or our words to appeal.—GLENN FRANK (1887–1940), *educator and journalist.*

If there are a lot of highbrows in the community, you may find a highbrow newspaper. If there are a lot of lowbrows, you will find a lowbrow newspaper. The publisher may guess wrong about the intellectual needs of his community—and if he does, he will soon stop publishing, or perhaps change his methods.—LESTER GETZLOE (1894–), *professor of journalism.*

Facts vs. Guesses

A great dispute is said to have raged among medieval scholastics. Why, it was asked, does a dead fish dropped into a vessel level-full of water cause it to overflow while a live fish does not? Theories were spawned in abundance until one man, unafraid to soil his hands or perhaps lacking in academic dignity, experimented. He disovered that any fish, dead or alive, displaced its volume of water. The discussion ended at once.

What do people actually read? That question is asked by both the social psychologist and the practical newsman. The answer need not be a guess; it is a matter of ascertainable fact, though it vary from time to time, from place to place. Such realistic information is increasingly important for the men charged with the responsibility of filling a newspaper's columns, and they do well to study methods of securing it and putting it to practical use.

Newspapers vs. Everything Else

There are 24 hours in everybody's day. Most of them are taken up by essential routines: eating, sleeping, working, and the like. For the precious remaining hours and minutes, newspapers compete against the radio, movies, books, magazines, and a thousand and one other things. And in this free-for-all they do surprisingly well.

Three years investigating leisure habits of 1,000 typical adult Americans led Dr. Guy Buswell, the University of Chicago's expert on reading, to the conclusion that nearly all read newspapers to a degree, that 91 percent read them regularly. But only 41 percent regularly read magazines, 34 percent read books, 4 percent never read magazines, and 23 percent never crack a book. That study was made in time of peace; the newspaper's popularity naturally expands over a long-sustained period of special interest in the news, for example, a war.

City and Town

All such statistics are for that Mr. Average Man, who is an abstraction that exists only in the minds of statisticians. On closer scrutiny, he is not just one person, rather twins—City Man and Town Man. They are not identical twins, and their reading habits vary substantially. That point can be confirmed by any newsman who will take the trouble to make the survey. It is also brought out between the lines of figures as compiled by press associations and Ayer's annual *Directory of Newspapers and Periodicals.* They show a steady dropping off for several years in the number of city dailies, but a stability, even an increase, for newspapers in cities and towns of 20,000 or under.

Such evidences indicate that so-called community journalism is meeting leisure-time competition with greater success than its big-city cousin. Why? Not because the city newspaper has notably declined in quality, for it has not. Rather the explanation lies in two facts: first, smaller newspapers have adapted to their use many successful techniques of the city paper—improved typography, syndicated features, wire press services, carrier services, etc.; and, second, they are exploiting their own field of personal appeal—community news.

How do newsmen, city or town, learn what subscribers like to read? A review of old and new methods will be enlightening.

The I-Like-It Method

This is the simplest and least scientific of all. It takes little or no account of opinions of others, but is based on this line of reasoning: I am a typical literate person; I am interested in this; therefore, other literate persons will be too. The celebrated "personal journalism" of Dana and Greeley, of Pulitzer and Northcliffe, adhered rather closely to this formula. Lincoln Steffens, in his justly famed *Autobiography,*[1] described it deftly:

> My picture of the world as it seemed to be was much the same as my readers'. It was this that made me a pretty good journalist; it is this that makes good journalism. The reporter and the editor must sincerely share the cultural ignorance, the superstitions, the beliefs, of their readers, and keep more than one edition ahead of them. You may beat the public to the news, not to the truth.

The I-like-it method is the father of brilliant hunches, which have made many excellent stories and successful newspapers. No newsman, regardless of how finely drawn his analyses of human nature, will entirely discard it. But obviously it has its limitations. The swivel-chair news dispenser may lose touch with humanity on the street. He should devise some system to check his judgment to make sure he is not thinking of his subscribers as he wants them to be instead of as they are.

The Catch-As-Catch-Can Method

In practice, most newspapermen use it. Without conscious system, they maintain an alertness to reader reaction weighed in the scales of their training and experience.

The reaction may be expressed in terms of increased or decreased subscriptions or demand for a certain issue or letters of praise or protect. Editorial associates may supply it. Or it may come in a remark overheard at the bridge table, in the prattle of girls watching their brothers play marbles, or in many an informal experience that gives an inkling of what currently concerns people. But at the catch-as-catch-can stage, this method is fortuitous. When conscious and planned, it becomes:

[1] Lincoln Steffens, *The Autobiography of Lincoln Steffens,* New York, Harcourt, Brace & Co., 1931, p. 394.

The Harun-al-Raschid Method

Harun-al-Raschid (hä-rōōn′-är-rà-shēd′), the fabled Caliph of Bagdad (786-809), won the title of The Just because, spurning the pleas of interested persons, he learned what his people wanted by incognito excursions among them.

A modern disciple, Joseph Medill Patterson, within four years brought to the *New York Daily News* the largest daily circulation in America. Patterson often mingled with the crowds at Coney Island to catch the pulse of their interests. He even panhandled to see life from the beggar's viewpoint. Not infrequently he took his editors on tours to measure public taste at firsthand. Loitering near newsstands, they would note how poor or well dressed, how stupid or intelligent, were those who bought the *News*. Statistics were kept on the order of the news columns that caught the reader's eye and for how long.

"You can't publish a successful paper by ear," Patterson is quoted as having given as his formula. It is an excellent one for any journalist, regardless of what staff position he may hold, or whether his paper caters to brows high or low, rural folk or city cliff dwellers. He who edits often kills a paper. Not outright—but by himself sleepily freezing to death in the isolation of his office.

What a reporter, copyreader, or editor Harun-al-Raschid would have made!

The Drop-Out Method

Still legend in a Chicago newspaper office is the tie-up in its telephone system caused by protests from readers when "Little Orphan Annie" was omitted for three days. Some 50,000 letters poured in.

This drop-out method may be useful in determining the "pull" of certain regularly appearing features, such as comics and columns, if due account be taken of the fact that only the articulate minority respond to such stimuli. But obviously it is of little help in determining reader interest in specific types of newsstories. For who could protest the omission of news he did not know existed?

The Gallup Method

The old-time I-like-it editor would have scorned the system given form, name, and popularity by Dr. George H. Gallup. While a young

newspaperman seeking a doctorate in psychology at the University of Iowa, he came across a statement made in 1891 by Lord Bryce that the final stage in the evolution of democracy would be reached "if the will of the majority of citizens were to become ascertainable at all times." Invoking the science of statistics, he set about perfecting a technique for sampling public opinion with small probability of error.

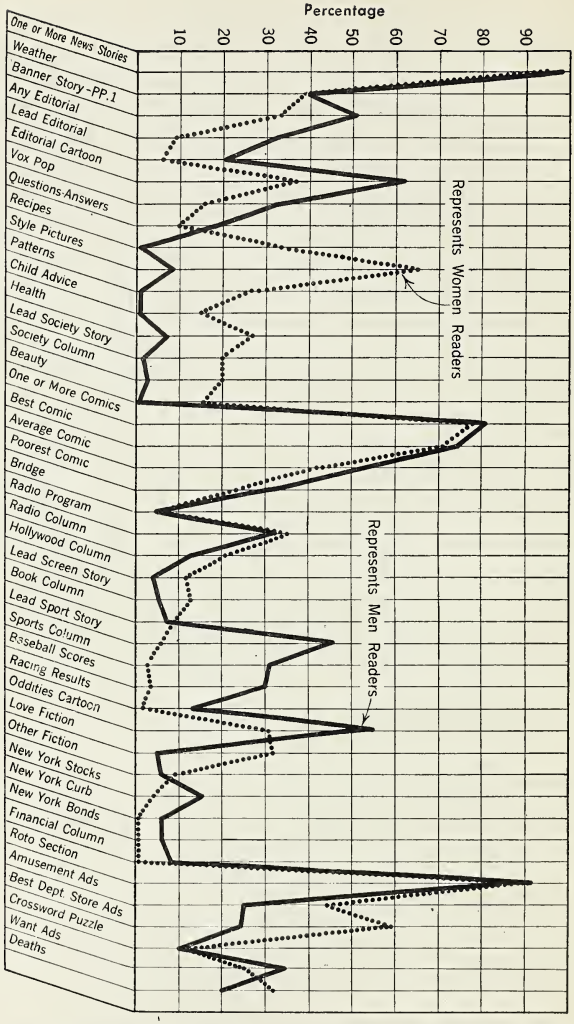
Straw votes were not, of course, new. The *Literary Digest,* long since absorbed by *News-Week,* had for many years conducted quadrennial polls of public opinion prior to presidential elections. Advertising agencies had their "consumer research surveys." Gallup's contribution was the perfection of such methods, with "controls" to make sure that returns—whether by mail or through personal interview—were received in correct proportions from persons at various income levels, from city and farm dwellers, and so on.

The Gallup method, and its many variants, has wide application for newspapers. Many are employing it to determine "reader traffic" on specific pages and features. Advertising managers use it to discover what happens to the paper after it leaves the newsstand or is picked up from the door stoop. Costs for general reading-habit surveys can be reduced through cooperative surveys of press associations. But individual newspapers and newspapermen are overlooking a prime tool of their craft if they do not undertake such investigation periodically, even on a small scale, for their own fields. Most valuable are those samplings by the very men who will utilize facts learned—reporters, copyreaders, editors.

A few hours a day spent by reporters or copyreaders in various sections of their newspaper's community will yield enlightening and stimulating information. Questions should be specific. Let the interviewer have under his arm a copy of the latest issue as he goes about, then call attention to specific things as he asks his questions. He should not be led astray in his conclusions by the "prestige factor." Educated people, for example, are prone to say "Yes" to a query as to whether they regularly read editorials, whereas such questions as, "Did you happen to read yesterday's editorial on the city hall scandal?" then, "Did you agree with it?" usually get honest replies.

Mere statistical recapitulation of answers to questions of likes and dislikes are, it should be remembered, quantitative and not qualitative. Many readers will express approval of a certain feature,

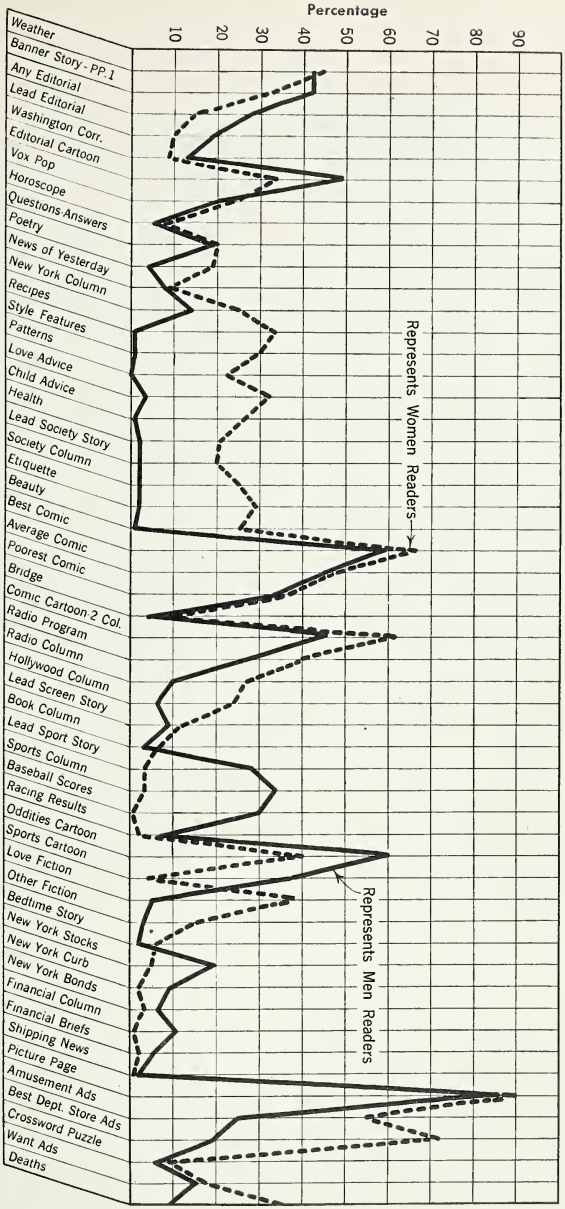
Sunday Reading Habits



Charts reproduced by special permission of Dr. George H. Gallup

Reader interest fluctuates. These charts summarize returns of comprehensive polls, made to determine the likes and dislikes of the American daily-newspaper reading public. While a careful study of these statistics will reveal many interesting data, the student should remember that these charts are but generalizations, that communities will vary—and the public is fickle.

Daily Reading Habits



but might not discontinue their subscriptions were it omitted; a few might so dislike it that with one accord they would stop their papers were it dropped. But planned and adroit questioning by newsmen themselves will often give them a clue to the intensity of the reader's favor or disfavor for specific newsstories, editorial policies, or other questions under review.

Paging Habits

Important likewise to men who set news policies as well as those who determine what size headlines shall be written and where the stories shall be placed, are "reader-traffic stops." For example, is the front page's importance overrated? Do readers burrow through from first page to last?

Study on such points was made of a typical issue of the Allentown (Pa.) *Morning Call* (circulation 45,600) by the Advertising Research Foundation. It revealed that 97 percent of both men and women read some of page one. An average of 51.1 percent of the men read something on every one of the 40 pages, while for women the figure was higher, 68.8 percent. Reader-traffic stops among men were low on society news, compared to those of the women, while the reverse was true of sports.

Practical Benefits

Reports of such surveys are increasing and they deserve study. But before a newspaperman accepts their conclusions as valid for his own problems, he should make certain that such conditioning factors as community size, living standards, and so on, of the case considered are comparable to his own. Much better is it to make a survey for himself to learn what people read today in order to give them what they will want to read tomorrow. The I-Like-It method is a good start, but the Catch-as-Catch-Can and Harun-al-Raschid systems are better. Most effective of all is the Gallup method, yet it works best when checked upon by the others.

Surveys may be formal or informal, complex or quite simple, all depending upon the facts to be learned and the effort and time available. Break-downs of reader interest by sex, age, and locality often lead to discovery of overlooked possibilities. Sports news and society columns are the standardized devices for cultivating reader appeal among men and women respectively; but there are other ways of

securing it. Hospital and home circulation of one Arizona paper was stepped up when its editor developed a department for bed-ridden healthseekers in his community. One metropolitan afternoon daily transferred its Saturday issue from the red to the black side of the ledger because a survey resulted in a page edited by and for school children.

Obviously a college town should have a paper quite different from an industrial center, populated largely by immigrants. A suburban newspaper concentrating on local news often will tap a reservoir of support its big-city neighbor cannot touch, even through special pages. The *New York Daily News* deliberately built a sheet to appeal to the public it had selected from the many-layered life of that metropolis.

Form, say the artists, should follow function.

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THE FIFTH HORSEMAN

CHAPTER IV. *What People Should Read*

The duty of the newspaper is to comfort the afflicted and to afflict the comfortable.—FINLEY PETER DUNNE (1867–1936), *Chicago humorist and newspaperman.*

I would rather live in a country with newspapers and without a government, than in a country with a government but without newspapers.—THOMAS JEFFERSON (1743–1826), *author of the Declaration of Independence.*

Whoever knew truth put to the worse in a fair and open encounter? For who knows not that truth is strong next to the Almighty; she needs no policies, no stratagems, no licensings to make her victorious.—JOHN MILTON (1608–1674), *poet and pioneer exponent of the freedom of the press.*

. . . an ideal is like the north star which the colored slave would follow, not with the expectation of ever reaching the star, but under the hope that by following it he might better his condition.—CHARLES EDWARD GARMAN (1850–1907), *professor of philosophy at Amherst College.*

An editor is really a trustee, entitled to his profits if they are clean and decent to the fullest extent that he may make them, but not entitled to make his profits at the community's loss. Unless he can give the public some valuable thing—information, guidance, or entertainment—he has no right to his profits.—WILLIAM ALLEN WHITE (1868–), *editor,* Emporia (Kans.) Gazette.

I say to you that we cannot build up a great and safe democracy on movies and jazz and comic strips. Give us these by all means—for we do not want to draw faces overlong—but give us also more of the sentiment and the philosophy and the facts that are pregnant with the fate of human society.—EDWARD PRICE BELL (1869–), *veteran European correspondent of the* Chicago Daily News.

Prunes and News

"Newspapers are like grocery stores; one sells news, the other prunes." That statement once made to students of journalism by a publisher, and many another like it, carries enough truth to obscure other truths even more significant.

It is true that the grocery store must cater to its customers' desires; preceding chapters have discussed what newspaper readers

will and do read. But more is to be said about what *should,* in the opinion of the newspaper's makers and its social-minded patrons, fill its columns.

Consider the grocery store. It is a socially approved device for supplying necessities and luxuries of alimentation. Society, in effect, says to the grocer:

"Because you do fill a need, we not only permit you to run your store, but we put a premium upon your running it well, a premium you call 'profit.' But abuse this privilege of serving us, and we shall punish, even destroy you. Sell adulterated foods or use false weights on your scales, and we shall fine you or send you to jail. If you profiteer in time of public calamity, we without ado shall take over your store. To facilitate the supervision we at all times exercise over you, we require that you be licensed."

Now, the newspaper. It dispenses a needed commodity (news, advice, entertainment, advertising space) and has that purveying function in common with the grocery store. But from that point forward, the similarity drops off rapidly.

The Press and the Public

Society says to the newspaperman:

"Because you fill a vital need, we *allow* you to exist. More, we encourage you and freely grant you the incentive of profit. We even aid you by protecting 'property rights' in news through copyright laws. Not only are special privileges of the mails accorded you, but we keep a watchful eye on the other channels of communication—the telegraph and radio—lest a monopoly make difficult your successful operation. We but ask that you do not damage or defame the character of an individual; if you do, he is entitled to redress under the laws of libel. If you seriously interfere with the administration of justice, it is possible to declare you in contempt of court, but we are reluctant to do that or, indeed, to put any legal restraint upon you. We even forego the right to license you, for we have dire memories of the abuse of press licensing in England under Charles II. Except in time of national emergency, we waive censorship.

"Nevertheless, you operate under many extra-legal checks and balances inherent in a competitive economy. If you long displease your public, you sign your own death warrant. If you notably offend mores or morals, you lose favor. If you are 'kept' by special in-

terests, you risk the loss of confidence and patronage. If you grow old, fat, and timid and fail to keep identified with welfare of the community, state, and nation, you may be usurped by a paper that in young, supple, and courageous." [1]

In short, the sources of a newspaper's income show clearly that it is a private commercial enterprise, but the character of the material it sells makes it a *quasi* public utility. Thus, we may say a *newspaper is a private business enterprise that functions as a public institution.*

Properly to fill its rôle, the newspaper has basic responsibilities, one selfish, three social. They are: *First, self-preservation; second, to provide reliable information; third, to offer wise guidance; fourth, to entertain.*

1. *Self-Preservation*

Its critics frequently forget that a newspaper operates under the imperatives faced by any other profit-making enterprise in a capitalist economy. It must pay its way. Only if it gives the public what the public will read and pay for does its *white space* have value for advertisers. The reader's pennies bring the advertiser's dollars, and so heavily does the typical city daily lean on the advertiser for income that a paper which may cost nine cents to produce is sold for two or three cents.

If a newspaper fails to hold its readers, it faces a realistic dilemma. One horn is labeled: bankruptcy or forced sale. The other calls for "an angel"—who may be the advertiser, one or many; a "pressure group" such as a labor union, a trade association, a political party, or any "interest" with an axe to grind and cash to pay the newspaper to turn the grindstone.

Only the financially stable paper *can* be consistently independent. It is the weak one, harassed by bill collectors and Saturday night payrolls, that is likely to menace the community. A newspaper

[1] Unlike the newspaper press, the radio has grown up under Federal regulation. For broadcasting political editorials in which "no pretense was made at objective, impartial reporting," WAAB of Boston was on January 17, 1941, reprimanded by the Federal Communications Commission. It noted that:

> Radio can serve as an instrument of democracy only when devoted to the communication of information and the exchange of ideas fairly and objectively presented. A truly free radio cannot be used to advocate the causes of the licensee. It cannot be used to support the candidacies of his friends. It cannot be devoted to the support of principles he happens to regard most favorably. In brief, the broadcaster cannot be an advocate.
>
> The public interest—not the private—is paramount.

worthy of its name must stand on its own financial feet. That is its first responsibility—and a necessity if it is to serve society.

2. *Informing the Public*

The first social function of the press is to give the news. This is, as was noted in Chapter I, the newspaper's distinguishing mark. If news presentation is to win reader favor, it must have three qualities. They, the Three A's of Journalism, are: Adequacy, Accuracy, Acceptability.

Adequacy. This is a relative term, for newspaper fields vary in size and substance. *The Times* of London, for example, makes the world its parish; the *Murdo (S. D.) Coyote* covers part of Jones County. Adequacy concerns time as well as space. The public insists upon the latest; if it is not forthcoming the paper may expect criticism expressed in terms of cancellations.

Accuracy. When any considerable number of readers say, "But you can't believe what you see in *that* paper," it is on the road to the poorhouse. A reputation for inaccuracy may be due to sloppy reporting or it may arise from a distortion of facts through an emphasis keyed to the bias of an editor. Whatever their cause, inaccuracies sap the life fluid of a newspaper.

Acceptability. The *New York Times* publishes "all the news fit to print." What readers think is fit to print is, as all students of society know, variable. It changes before the impact of leaders of thought, Hollywood, books, and the thousand and one factors that shape mores and customs. The words *taste* and *decency* connote what is permissable at a given time and place.

Acceptability has to do with the manner of presentation as well as content. Readers expect news to be written clearly and displayed brightly. This is a matter so important as to require extended discussion in succeeding chapters.

3. *Guidance*

Since long before the era of totalitarian states and government-controlled press, European newspapers were wont to mingle straight news and opinion indiscriminately. Here are two examples that illustrate the point. They were drawn, however, not from European journalism but from two New York columnists' reports of Mr. Justice Black's first day on the bench:

Possibly it would not be too much to say he was wary. One might easily misread any man's expression under extraordinary circumstances. One might attribute to a central figure in any drama an expression not actually there. But one could not help feeling there was uneasiness in Mr. Black's countenance. He looked as if he feared that any moment someone might arise and say, "I forbid the banns."

But Mr. Justice Black in these matters is not a sensitive man. . . . He looked with satisfaction at a group of admiring relatives and friends and then gazed placidly about the court room. . . . He gave just a sufficient number of his thin-lipped smiles in response to the courtesy of the pages to prove he was thoroughly at ease and to prophesy pleasant association during the long years in which he expects to be a Justice.

Opinionated writing of this sort, masquerading as reporting, is not of the best American journalistic tradition which is rooted in the democratic faith that if the common man is given the plain facts of the case he will make up his mind about it wisely and well. "Tell what happened, then stop!" is the classic dictum of American journalism.

To say that the reluctance of American newspapers to fuse news and opinion is due to inertia, conservatism, or a lack of imagination, is to overlook a fundamental. It is that much of the case for the freedom of the press is based upon the press' voluntarily accepted responsibility to provide the public with a fair and impartial picture of the social scene. Just as scientists separate demonstrable truths from unproved hypotheses, so American newspapers characteristically have reserved news for news columns and have confined opinion to editorials. This news-opinion dichotomy has been noted in Chapter I, but it is now in point to observe how, in practice, these extremes meet and merge.

Fact Selection. "The whole truth and nothing but the truth" makes a dull story, generally. It is expected that the men who gather and present news will select significant details and present them interestingly. In this process there may be distortion, but it is as Zola once observed in defense of realistic art, a distortion "precisely in the sense that gives the utmost illusion of faithfulness to nature."[1] If in what purports to be a straight newsstory a reporter twists facts in a way to present an untrue picture, it calls into question his professional skill or his honesty, or both.

[1] Matthew Josephson, *Zola and His Times,* New York, Macaulay Co., 1928.

News Crusades. Without departing from factual reporting, newspapers can guide opinion. Simply telling of unsavory conditions often leads to reform, as innumerable examples from journalistic history prove. Such reporting is dynamic rather than passive. It is based upon *the newspaper's duty of initiative, of starting things that nobody else seemingly has the courage to start.*

When there are rumors that slum dwellers are victims of graft and abuse, it is a newspaper that investigates the matter and sets in motion a chain of events that leads to reform. When Latin-American revolutionists demand American recognition, newspaper representatives scurry south to find whether the prevailing government really is worthy. Loan sharks, quack doctors, fortune tellers, fake religionists, and a hundred other disreputable elements of society have felt the heavy hand of newspaper initiative. It is a matter of record that a "wave" of kidnaping can be stopped by pitiless publicity.

Exposure is, however, not the only form crusade reporting takes. It may be invoked to increase country trade at local stores or to improve highways. Because of persistent newspaper campaigns, countless back yards have been cleaned up, city auditoriums built, streets paved, teachers' salaries raised.

Background. But merely holding a mirror to events may fail to interest unless a clue is given to their significance. Pictures have frames to set them off. Recall Benjamin Harris' "secondly":

> That people every where may better understand the Circumstances of Publique Affairs, both abroad and at home. . . .

So newspapermen, like the loquacious maid in many an Act 1, Scene 1, often give the factual setting for the action to be related. The new and the old may be linked by injecting a background element, later to be discussed under *second-day stories.* Or this aid to understanding may be a recital, for example, of how congressmen voted on similar bills, a comparison of new and old bombers, an explanation of how a city-manager system works, the meaning of a new word, or any one of many kinds of factual information. A parenthetical phrase may suffice, or a sentence or a paragraph or even a separate story may be required. Sometimes it is set off by brackets or by italics or bold type within a story; sometimes it takes the form of a diagram, a picture, a map, or a box.

Such additions to the *new* news are rudimentary forms of reader guidance. They grasp at the hem of interpretation, a word currently popular in news circles. But the more definitive explanatory interpretation becomes, the more it verges toward expression of opinon.

Signed News Articles. News articles that bear names of their writers are the first obvious departure from the elementary principles that govern routine chronicling of news.

Any reporter may be accorded the privilege of signing his name to a particularly good bit of reporting as a reward for meritorious work, but the majority of writers who use the *byline* are veterans, experts in some particular branch, the flower of the newswriting profession, with a wide knowledge of men and affairs. They may be newspaper staffmen or correspondents of news-gathering organizations anywhere in the world. The Associated Press, for example, now regularly supplies its members with signed newsstories, whereas but a few years ago it eschewed expression of opinion in any form.

As the names of these writers appear repeatedly, they build up important blocs of readers who look for their work. Naturally, they are given a greater freedom of expression than is accorded the anonymous reporter. Often they humanize the news with their personal experiences. Their latitude extends to voicing temperate and well-fortified opinion on the news and its significance, even though the comment is at variance with the newspaper's editorial policy. The byline fixes responsibility upon the author, not the paper.

Signed "Columns." Blood brother to the signed news article is the signed *column* of comment on the news. It may come from the typewriter of a *star reporter* and offer sidelights on local news, but characteristically it is syndicated copy from a nationally known writer. The purpose of all such columns is to give the reader a thread of meaning on which to string information conveyed in the news columns which otherwise might be isolated and unintelligible. The late Arthur Brisbane's "Today" column in Hearst newspapers was an early example of this type of writing; among his many successors are Walter Lippmann, Dorothy Thompson, and Westbrook Pegler.

Unquestionably, newspapers have been awakened to the importance of this type of news interpretation by radio news commentators and by such magazines as *Time* and *News-Week*. The latter has hit upon a noteworthy plan for maintaining the classic

distinction between straight news and opinion. To its news accounts are subjoined sections labeled "significance," in which are presented explanatory appraisals. Additional signed articles offer further opinions of experts on special subjects.

Syndicated columns of comment were at first hailed as a revival of the lamented personal journalism of Greeley and Patterson, but some critics of the press now hold that instead they standardize newspapers. Because syndicated *copy* can be secured at much less than the cost of a trained editorial writer's services, there is a tendency to rely upon it instead of home-made editorial writing. On the other hand, "canned columns" can bring even to small weekly papers a touch of metropolitan sophistication. Because the commentators are well-placed observers who are allowed wide leeway their views tend to counteract provincial thinking.

Editorials. Furthest from the studied impartiality of news columns is the editorial. It is a downright expression of opinion, seeking to elicit from the reader a tacit response of "I understand," or "I believe," or "I will!"

Editorials are the voice of a newspaper, wherefore they usually are not signed by the writer. He, however, is one of the best trained and most highly educated members of the newspaper's staff and may be the owner or publisher himself. He studies a tendency or an event and takes sides. His copy usually appears under the newspaper's *masthead,* in columns so unmistakably typed, spaced, and headlined as to imply: "Here you will find what *we*—this newspaper—think about things that are happening."

The Fact-Opinion Spectrum. Of straight news and of opinion which seeks to guide the reader, one cannot say, as did Kipling of East and West, "and never the twain shall meet." They do. How they do has been outlined in the foregoing discussion, but there are other gradations, such as:

The *feature story,* which embroiders the news with a human-interest appeal.

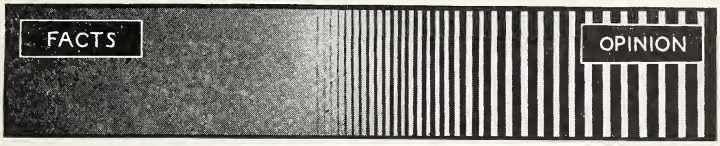
The *sports columns,* which detail sports news—often in jargon heavy with slang.

The *society department,* which also has its characteristic style, ranging from racy gossip to forms verging on the stereotyped.

Reviews—of books, music, art, motion pictures—which must be opinionated to have value, and are usually signed.

Market and financial pages. These usually are informative only, although back of them lies the never-ending, elemental struggle for food, shelter, and security.

Confusion of thinking will be avoided if these and others forms of newswriting are oriented to this fact-opinion spectrum:



4. *Entertainment*

Newspapers early adapted to their ends the "all work and no play makes Jack a dull boy" principle. Ancestors of entertainment features of a modern newspaper are the *miscellany* and *fillers* of Ben Franklin's day. Now under entertainment can be bracketed a considerable portion of metropolitan newspaper content, nor is it absent from the crossroad's printed diary.

Comic strips, informational articles, advice columns, sports stories, movie reviews—the list of entertainment features in a metropolitan newspaper runs long. Many of them are timeless, as good tomorrow as yesterday. Others hinge on the day's news. Midway between the two is the *news-feature* story. It will be discussed in another chapter, so that it suffices here to note that it is characteristically a story rich in human interest but *hung* on a *news peg.*

Re: Critics of the Press

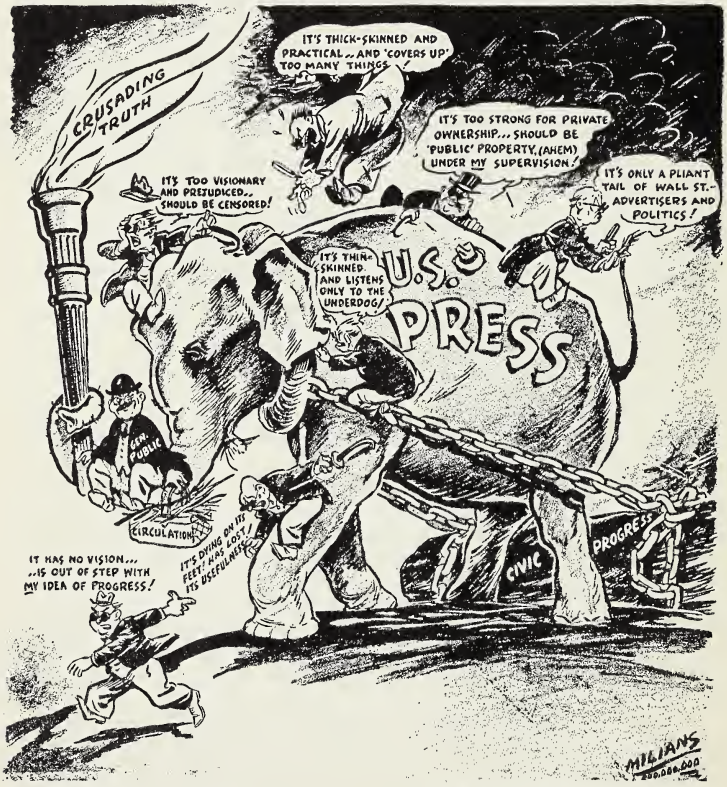
Has the newspaper failed to live up to its responsibilities? Untrammeled by law, indeed protected by law as the grocer is not, the American newspaper unquestionably does possess freedom of the press. No censor from Washington sits in any editorial office during peacetime—yet. There are, however, those who believe not only that it can happen here but should.

A century ago James Fenimore Cooper (1789–1851), of Leatherstocking novel fame, penned (*sic*) this:

> As the newspaper press of this country now exists, it would seem to have been devised by the great agent of mischief to depress and

destroy all that is good, and to elevate and advocate all that is evil in the nation. The little truth that is urged is usually urged coarsely. . . . Every honest man appears to admit that the press is fast getting to be intolerable. While escaping from the tyranny of foreign aristocrats, we have created in our midst a tyranny of a character so insupportable that a change of some sort is becoming more . . . indispensable every day.

Later critics have continued in a like vein, asserting that the newspaper is "a circus barker pointing a finger at the latest sensation." Many agree with Critic Silas Bent that ". . . with an eye to the main chance of dividends, the press has forgotten the base of its liberties, and is no longer devoted to public service."



By Max P. Milians, Milians Newspaper Service; courtesy of Editor and Publisher

IT ALL DEPENDS ON THE POINT OF VIEW

Little concern is expressed by such critics that newspapers discharge their first responsibility, which is to preserve themselves so that they may then inform, guide, and entertain their readers. Frequently suggestions are made for "improving the press" which obviously are impractical for an institution which, like the grocery store, must pay its bills before it can serve anyone. Yet, not even its most ardent defenders maintain the press is perfection, and it is apropos at this point to review and to assay the five chief charges against newspapers.

They are that newspapers: (1) print unreliable or colored news; (2) are superficial—are more interested in the foam on the news stream than in its main currents; (3) are sensational; (4) invade personal privacy; and (5) interfere with administration of justice.

1. *Unreliability.* No newspaper of repute condones sloppy reporting, but in the pressure of newspaper-making there is not always time or opportunity to verify news. What to do in such cases is a question calling for sound news discrimination and judgment.

The simplest method of coping with such problems is to cite sources of information. This effective device was widely adopted when, early in World War II, conflicting reports began to come from countries engaged. Such phrases as "according to an official communique from Paris" or a caption "released by the German censor" often were interpolated in dispatches.

Thomas Jefferson once expressed the hope that newspapers would label stories as (1) truth, (2) probabilities, (3) possibilities, and (4) lies. The *Daily Pantagraph,* of Bloomington, Ill., did for a while use such a system, interestingly explained as follows:

"Verified." (This means the basic facts, at least, have been verified from two conflicting sources, such as London and Berlin.)

"No reason to doubt." (This rather cumbersome label will be applied to articles without actual verification, but which, by their nature, do not invite reasonable doubt.)

"Official action." (This refers to definite governmental action which cannot be doubted as to fact. Speeches and statements made in connection with such government actions are naturally open to suspicion, from a neutral viewpoint.)

"Unverified." (Articles from one source only, or from friendly sources, containing some element of doubt. On such articles, withhold judgment for further developments.)

"Informed opinion." (Do not confuse informed opinion with facts. This label will be put on articles from established correspondents and from unbiased experts. They are a valuable part of any newspaper's war report.)

"Rumor" or "Conjecture." (These labels, of slightly different meaning, will go on articles without reasonable substantiation and of a generally doubtful nature. Wishful thinking, ill-informed or biased opinion, and outright guessing will carry one of these labels.)

In normal times news readers assume that statements of fact are verifiable and have been verified unless otherwise stated. But when in editorials or signed columns all bars are down for the writer so to arrange or interpret facts as to guide readers to his opinion, the only remaining social check is his conscience and good judgment. Thus to the degree a paper departs from objective reporting, the opportunity for misuse as well as legitimate use of news columns increases. Opinionated writing can and often does stir men to wholesome thought and action. But pernicious propaganda and malicious suggestion can masquerade as comment, and crimes against society, not to mention misdemeanors, can be committed in the name of Interpretation as well as of Liberty.

Newsmen should know the techniques of introducing guidance into their copy, yet should frankly realize that those techniques, like all techniques, are amoral. *Why* they are used is quite a different matter. News may be colored to further a cause either good or bad. It all depends upon the man behind it.

2. *Superficialities.* Gossip is not a modern phenomenon, a fact curiously revealed by the word "trivial" (*tri,* three, *via,* road). Ancient Romans evidently were wont to gather where three roads met and to talk about three-legged calves and escapades of maids and other commonplaces, even as twentieth-century folk do at village stores and city clubs. It is doubtful if any newspaper, relying on mill-run people for support, could long exist without providing raw materials for gossip. People want it, newspapers supply it.

So, newspapers have gone far in their efforts to capitalize upon the common denominators of news interest. Some too far, unquestionably. But a reaction is in evidence, caused in part by changing interests of the public and in part by a reasoned belief of newspapers that they should present more news of consequence. The patent importance of science in everyday life has titillated curiosity,

and many newspapers and press services are responding with articles on the fascinating ramifications back of ordinary facts and events.

"Newspapers," says Arthur Robb, the editor of *Editor and Publisher,* "can't feed sociological analyses of crime to the millions whose education stops, or used to, at the eighth grade." But the following that has been won by serious columnists and other interpretive writers suggests that newspapers have overlooked actual or potential interests of an important part of the reading public. *Pig iron*—as serious news is often called—might better be termed unworked *ore.*

A will to popularize even highbrow subjects can be made to find a way. Lincoln Steffens, when city editor of the old *New York Commercial Advertiser,* wagered he could make any intellectual interest a circulation builder by utilizing tricks of the journalistic trade. When "art" was proposed, he assigned his best reporters to exhibitions and created a daily art department. A year later, when it was stopped, the circulation took a slump and hundreds of letters expressed displeasure.

A deliberate and intelligent attempt to popularize an understanding of his theories led the *New York Times* to give publicity to Einstein—which, incidentally, established him as a news figure. Columns of the *Christian Science Monitor* regularly reflect a reader interest in "constructive" news. The *Chicago Daily News* recognizes the social evil of rackets. The *Kansas City Star* finds its readers are interested in community development—not ballyhoo, but an intelligent recording of progress. "Syphilis" and "gonorrhea" were taboo in American news columns until the tabloid *New York Daily News* led in the movement to lure the "killer of killers" into the open for a fair fight.

Readers can be interested in cleverly written news of women and men who are notable not because they went wrong but because they achieved. Church news is not always about a wayward clergyman; even the page of church announcements can be made attractive. Labor news need not always be about spectacular strikes, or financial news that of bank failures and absconding tellers. Sports editors know and tell more news than that of kayos and tenth-inning victories.

A liking for news of consequence, like that for olives, is largely an acquired taste—a triumph of intelligence over prejudice, passion,

desires, and indifference. If left to free choice, hardly one child in 50 would learn the multiplication table; yet even mathematics can be made interesting. News of significance seldom makes copy by itself. It requires an editor with insight to sense it and a reporter with mastery of his tools to present it in such a way as to catch the eye and hold attention.

3. *Sensationalism.* Sensationalism is the frosting on the cake of the trivial. It is the opposite of socialization. A newspaper is said to be sensational when to such topics as business and labor problems, foreign affairs, and books it gives less *play* than it accords to crime, sex, social affairs, and the like. With so many critics agreed that sensational stories do have a socially deleterious effect upon impressionable minds, it behooves the newsman to examine the problem. Crime news, for example, merits special attention.

Crime always interests people. A robbery or a child abduction or a murder is a potential threat to the desire of the individual or group for security; furthermore, it offers opportunity for a vicarious participation in somebody's quest for new experience. The late Arthur Brisbane, most famed and highest paid columnist of his day, once went so far as to declare that crime "becomes to the news of the day what steel reinforcement is to concrete construction." Regardless of whether newspapers appraise its news values so highly, they cannot ignore it. They differ only in their manner of handling it.

There are those which, like the *Chicago Tribune* and most tabloids, play it up—and if shapely limbs are in it, so much the better; and those which, like the *Christian Science Monitor,* play it down. The *Clay County (Ill.) Republican* goes so far as never to give a crime story a page-one position. Both the play-up and play-down schools theoretically are founded on the well-known psychological principle that human personality is an integration of drives, impulses, and habits. Like an iceberg, of which but one-seventh is exposed above the water, man exhibits to the world but a small portion of what is in his psychic nature. Strong "sex, gold, and blood" impulses have been imprisoned in his subconscious mind and surge for expression. The tensions they create may be relieved through sublimation—that is, (1) vicarious participation in the commission of the acts by others, or (2) commission of other substitute acts which satisfy the impulses, yet are socially unobjectionable or useful.

Newspapers playing down crime do so in belief that the strength of the repressed impulses is generally overestimated, and that they are really undeveloped and dormant in most individuals. Reading about sex, blood, and gold quickens them to consciousness, with deplorable consequences, it is asserted. Vicarious participation does not fully satisfy the awakened impulses, and tends either to make the individual neurotic or to put him into the unreal realm of fantasy in which, with the aid of precise information detailed crime stories give, it becomes easy for him to attempt violence also. The latter alternative is particularly alluring to boys faltering between adolescence and adulthood.

Newspapers playing up crime hold that the repressions do exist even in the most urbane of individuals, and that reading about acts of violence of others provides a low-grade emotional outlet usually sufficiently satisfying: witness the popularity of detective stories among highly educated persons. The play-uppers point to the comparatively slight crime statistics of England before the war, where few details of even the most revolting axe murder are spared the newspaper reader. Frank and detailed crime reporting, it is reasoned, is in itself a deterrent to crime—especially if the police and courts do their work properly so that it can be climaxed with an account of the law's retribution.

Such an analysis, though sketchy, points to the conclusion that the most objectionable aspect of crime news is not its quantity but the way it is handled. If stories are so written as to make boys look upon public enemies as public heroes, they are unsocial. If they are so garishly displayed as to give crime news a palpably disproportionate importance in the day's news, criticism is justified.

On the positive side, an alert, social-minded newspaperman can wring from many crime stories an opportunity to direct popular attention to the facts of scientific criminology. Details of a juvenile delinquency case can be made a springboard for a report on what the community is doing, or should do, to prevent such things happening again. All the horror aroused by a gruesome murder can be canalized to an understanding of why it was committed and ways society can prevent other murders.

A classic case is that of the "bob-hair bandit" who once had the Bronx and Brooklyn by the ears. Her first holdup victim was a clerk who was sure her hair was blond and bobbed strikingly short.

After a dozen or so more holdups, a quick-eyed bystander caught the number of her car and she was traced to Florida. Five days before her arrest, her baby was born and died. It was a story: A blond bandit robbed to provide for her unborn baby!

Only one reporter saw more in it. He dug into her background to discover she was born in a slum, reared in the gutter, kept dirty and hungry to provide her father with liquor, and at 14 was on her own. She and her man could easily have earned money to care for themselves and their child, but it was natural to turn to holdups for she had been stealing all her life. Finally, she wasn't blond.

Had a fraction of the skill exercised in sensationalizing the obvious, which was untrue, been spent in ferreting out these facts and dressing them in a way to catch readers, public opinion might have been stirred to demand eradication of conditions that spawned such unsocial persons. Crime can be treated as a tragedy—a *preventable* tragedy.

4. *Personal Privacy.* A fourth and commonly vehement criticism of the press is that it has invaded and shows no respect for the "inalienable right of the individual to privacy." Although the right to be left alone is still not clearly defined in law, the case for it was well stated in a historic article published in 1890 in the *Harvard Law Review* by Prof. Samuel Warren and Louis D. Brandeis, who later was to become a Justice of the United States Supreme Court. With remarkable prescience, they, in part, said:

> Instantaneous photographs and newspaper enterprise have invaded the sacred precincts of private and domestic life; and numerous mechanical devices threaten to make good the prediction that "what is whispered in the closet, shall be proclaimed from the housetops." For years there has been a feeling that the law must afford some remedy for the unauthorized circulation of portraits of private persons; and the evil of invasion of privacy by the newspapers, long keenly felt, has been but recently discussed by an able writer. The question whether our law will recognize and protcet "The Right of Privacy" in the circulation of portraits and in other respects must soon come before our courts for consideration.
>
> Of the desirability—indeed of the necessity—of some such protection, there can, it is believed, be no doubt. The press is overstepping in every direction the obvious bounds of propriety and decency. Gossip is no longer the resource of the idle and the rich, but has become a trade,

which is pursued with industry as well as effrontery. To satisfy a prurient taste, the details of sexual relations are spread broadcast in the columns of the daily papers. To occupy the indolent, column upon column is filled with idle gossip, which can only be procured by intrusion upon the domestic circle. The intensity and complexity of life, attendant upon advancing civilization, have rendered necessary some retreat from

Photo by Claude Peter Detloff, The Province, *Vancouver, B. C.*

"Wait for me, daddy!" The drama of life is rich in such human-interest scenes, which can be legitimately reported through the newspaper.

the world, and man, under the refining influence of culture, has become more sensitive to publicity, so that solitude and privacy have become more essential to the individual. But modern enterprise and invention have, through invasions upon his privacy, subjected him to mental pain and distress, far greater than could be inflicted by mere bodily injury. Nor is the harm wrought by such invasions confined to the suffering of those who may be made the subjects of journalistic or other enter-

prise. In this, as in other branches of commerce, the supply creates the demand. Each crop of unseemly gossip, thus harvested, becomes the seed of more, and in direct proportion to its circulation, results in a lowering of social standards and of morality.

Keyhole reporters and photo snatchers are forcing the hand of courts in defining the right of privacy. In 1942, the Missouri Supreme court upheld a judgment of $1,500 against a magazine which published a picture of a woman who was ill and had reported that she desired "to eat all the time." This court ruled:

> Certainly any right of privacy ought to protect a person from publication of a picture taken without consent while ill or in bed for treatment and recuperation.

Clearly, the right of individuals to lead their own lives imposes the need for self-restraint and good judgment upon those who fill newspapers' columns—if they would avoid restrictive legislation. No undeviating rule can be given, for cases vary. A newsman cannot always yield to the often insincere request, "Please don't publish that," nor should he publish anything or everything. What to do he must decide, in the light of what he conceives to be his responsibility to the public, his profession, and his employer.

5. *Obstructing Justice.* England, birthplace of the freedom of the press, does not regard as inconsistent with that concept a prohibition upon "newspapers trying cases" before courts have done so. In the United States, however, newspapers possess—or have arrogated unto themselves—the privilege of reporting cases in progress and even expressing opinions about them. A tide of resentment is running in legal circles against sensational court reporting, however, which may prelude an attempt to regulate it by law.

The complaint, in the words of Prof. Hugh E. Willis, of the School of Law of Indiana University, is:

> The newspapers discuss the criminal act. They refer to those under suspicion. They discuss the merits of the case and follow the case from its first inception until its final conclusion. As a result, it is practically impossible often to apprehend the guilty, to find juries who have not already formed an opinion, and to obtain witnesses who are unbiased and to conduct a trial free from outside influences.

Contempt of court has been urged as an existing legal weapon to use against reporters who so interfere with operation of courts.

Newspapers contend that this use of contempt of court is an assault upon the Bill of Rights, that free expression of opinion is a right no less fundamental than free circulation of knowledge. Legal defense counters by citing the Bill of Rights to guarantee fair trials.

Laws which could exclude reporters from courtrooms trying certain cases already exist in certain states. Mississippi, for example, has a constitutional provision that "in prosecutions for rape, adultery, fornication, sodomy, or crime against nature, the court may in its discretion exclude from the courtroom all persons, except such as are necessary for the conduct of the trial." Generally considered publishable, however, is testimony given in open court. After a case is settled and the jury has come in, the verdict is, of course, public property.

A Gresham's Law of the Press?

To the economist, Gresham's law, named after Sir Thomas Gresham (1519–1579), is all but axiomatic. It simply states the tendency of "poor money" to drive out of circulation "good money."

Is there a Gresham's law of the press? Does the journal catering exclusively to the lowest common denominators of news interest—sex, gold, blood—wax fat at the expense of less sensational competitors?

Basis exists for an affirmative to all such questions, despite the decline of the Hearst newspaper empire in the '30s. Just as a drum major too far ahead of his band loses step with them, so a newspaperman with his head in the clouds and his feet not on the ground may presently find himself in the bankruptcy courts. Self-preservation, it can hardly be too often iterated, is the first responsibility of a newspaper to society. To survive, a newspaper must be realistic and offer what its public will pay money to read. Disaster looms if a competitor does this better.

But that is not the whole story. *Necessities for producing a popular newspaper do not preclude giving it an overtone of social values.*

It is easy for the cynical newsman to justify to himself an excess of sensationalism by calling the public names—"boobs, morons, 12-year-old minds." It requires much more skill and acumen for an editor, realistically aware of the nature of his audience and the ruthlessness of competitors, so to inform and entertain his audience that

social ends are thereby served. Those who would do so must not only be masters of their craft but be guided by a clear understanding of the public utility character of the press. They must have a fine sense of discrimination, absent in the mental kit of the give-'em-anything-they'll-read school.

The Newsman's Choice

No universal rules can be laid down, for each community, each paper, each story makes a new problem. In that fact are the rudiments that tend to make journalism a profession, even an art. What an individual newsman will attempt to achieve is a choice for him alone to make.

In practice, many a compromise must be made. A "hireling of the press," which is to say anyone not in position to formulate his newspaper's policy, must largely conform to the dictates of those over him—or seek a new job. Yet today's reporter or copyreader becomes tomorrow's editor. And those who make newspapers will by their acts formulate the answer to the question of whether the American newspaper is to retain its privileged position or is to be increasingly hedged by popular sentiment crystallized into law.

PART TWO

Reading Copy

CHAPTER V. *Orienting the Copyreader*

I had never intended to allow myself to become absorbed in journalism—it would furnish me with a livelihood while I performed literary work—but gradually I realized that there is no higher literary work than journalism well done: that is to say, one must, like Isaiah, like Goethe, like Homer, like Shakespeare, like Tolstoy, like Shaw, like Wells, speak to one's own time.—SISLEY HUDDLESTON (1883–), *veteran Anglo-American correspondent.*

The papers of the land, when they are bad, are not bad because their proprietors, taking the word from Wall Street, order them to be so, but because their staffs are incompetent to make them any better.—H. L. MENCKEN (1880–), *columnist and* Baltimore Sun *editorial writer.*

The Newspaper Miracle

Consider the metropolitan newspaper—60,000 to 100,000 words every day. This volume of type and album of pictures that sells for two or three pennies yet would take 14 hours to read completely; this gold mine of chronicle and comment and information and inspiration—it is the product of a mighty thinking machine in perfect working order.

Brains and hands had to speed these words over telephone and telegraph and cable and radio; brains and hands had to put them on paper; brains and hands judged and corrected them, made them fit to read; brains and hands sped them to the metal types, to the page forms, to the mat roller and scorcher, to the plate-making machine, to the presses, to the trucks and motorcycles, to the streets, and to your hands and your brains.

When you buy a newspaper, you purchase:

Newsstories which chronicle the outstanding events of the day throughout the world. *News pictures* illustrate them.

Editorials and *signed articles* that comment upon these events and

interpret them according to the individual newspaper's standards in an endeavor to help the public form opinions that often lead to action.

Cartoons, those "wordless editorials" that lend powerful aid to the editorials in stimulating thought.

Features which include the *comics* and *departments* that deal with health, legal advice, beauty culture, fashions, physical culture, general information, education, and a long array of other subjects. They provide information, entertainment, and amusement.

Display advertisements (national and local) which furnish a view in miniature of the world's market places and provide the newspaper with its principal source of revenue.

Classified or "want" advertisements that are given the community as a place for barter and exchange.

Legal advertising that keeps the citizen in touch with the management of public affairs and court procedure.

The copies of a newspaper that you and others buy are measured in terms of *circulation.* Circulation is an index of the readibility of a newspaper which gives value to the advertising space it vends.

Essential Processes

All newspapers are kin. Entering into the production of the crossroads weekly are the same essential processes that are to be found in the largest metropolitan daily.

There must be someone to gather, to write, and to handle the news and other material; someone to voice opinion, to give the paper a "soul"; here we have the rudiments of a comprehensive *editorial department.*

Someone must gather and handle the advertising, hence an *advertising department.*

The news and the advertising must be set in type, and the type must be impressed on paper with the aid of the printing press; there must be a *mechanical department.*

As the papers are printed, they must be rushed to the newsstand readers or subscribers; thus, a *circulation department.*

Collectors must see that the paper receives pay for its advertising and for the copies sold; others must keep books showing the amount of money coming in and the amount paid out—which is the work of the *accounting department.*

It remains only to place someone in general charge of all operations—the editor-in-chief or, as he is often called, *the publisher.*

Thus the schematic newspaper organization is completed. How completely that pattern is filled depends on the size of a newspaper, but the processes are present even in the smallest.

The One-Man Newspaper

Picture for a moment the one-man paper. It is a country weekly, serving its products to a hamlet or two and surrounding farms. The owner is an all-round printer. He gathers his own news, perhaps "writes" it and his editorials while standing at the type case or sitting at the linotype, setting type in pace with his thoughts, making corrections as he goes along. He solicits the advertisements, also sets them in type and reads proof on them.

His next steps are to place the advertisements, the three or four columns of local news, and the editorials in the page forms; to fill up the remaining space with stereotyped plates; to load the forms onto the press; to tune up the wheezing old gasoline engine or switch on the electric power; to begin grinding out completed copies for his waiting world. Then he delivers or mails out the papers to his subscribers. Later he will collect his dues from both advertiser and subscriber, praying fervently that he will not have to take it out in trade. Between times he will solicit job printing, set it in type, read proof on it, deliver it, and collect for it.

He is a complex newspaper organization personified. He combines in one man the functions of the most elaborate metropolitan newspaper organization, some of which employ as many as 2,000 persons. Larger papers simply have a greater division and specialization of labor, as needs and resources require. To make clear this fact, consider the organization of:

The Metropolitan Daily

Systems vary among large dailies, and so do titles. Here, however, is a rough sketch divested of details of the organization of a typical metropolitan daily newspaper.

General Management and Policy. The principal executive in whom stockholders and directors have placed responsibility for general supervision is called the editor-in-chief, or the editor. Sometimes he combines the duties of publisher with those of editor, and may be known as the editor and publisher.

Editorial. The head of this department is the chief editorial writer. There are seldom more than two or three editorial writers. The writers often handle their themes on assignment from their chief, who approves the finished product. The editor-in-chief gives final approval.

News. The managing editor is the executive for the entire news field as well as other units of text and illustration.

Art Director. Metropolitan newspapers have a huge output of photographs, cartoons, etchings, and other art features—often called *art* or *pix*. The executive in charge is the art director.

Sunday Edition. If a Sunday newspaper is published, a separately organized department is in charge, with the Sunday editor as its executive.

Business Management. Where this term applies solely to the commercial management of a newspaper publishing business, this executive would be called the business manager. Often he is also the publisher and the owner.

Accounting. The accounting department is separately organized under the supervision of the business manager, and has its own executive, sometimes called the auditor, or, on small papers, simply the cashier.

Advertising. An advertising manager, or director of advertising, is in general charge, but where the business is huge, there are additional executives for national display, local display, and classified want-ad advertising.

Promotion. Often there will be a separate department devoted to the "promotion" of the newspaper's interests and its publicity; this department also will specialize in establishing a liaison between the newspaper and its advertising clients.

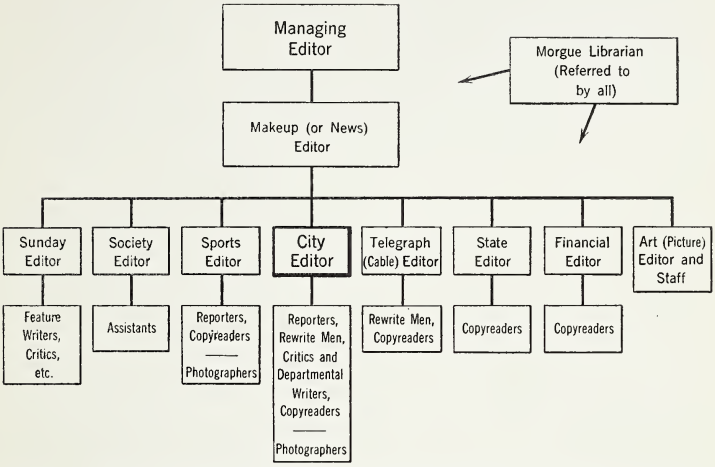
Mechanical Operation. Four executives divide the responsibility here. They are, respectively, the heads of the composing room, the engraving room, the stereotyping room, and the pressroom.

Distribution. The circulation manager is the chief executive, but the circulation is often so large that superintendents of the mail room and carrier staffs share the responsibility. The local carrier-staff organization delivers the paper in the city in which it is published, and the outside carrier-staff organization delivers papers in suburbs and other near-by towns.

Big-Daily News Handling

The student copyreader is, however, interested most of all in the news machine of which he will some day become a part. To understand how it works, it is helpful to review its operation on

a large paper, for medium and even small papers tend to model after it as resources permit.



NEWS ORGANIZATION OF A TYPICAL METROPOLITAN DAILY

Managing Editor. Selecting news, picture, and feature material, judging its relative value, overseeing its preparation, and evolving from the chaos of events an orderly, well-balanced newspaper suited to the needs of its readers is an executive process. This is the province of the managing editor or *M.E.,* as he is called. Although he holds frequent conferences and delegates work to his executive assistants, he is the man held responsible by the owners of the paper for its successful news and editorial operation. He is, in short, the boss.

Makeup (or News) Editor. This executive compiles what in effect is an inventory of all news for each edition. Under the M.E., he has the responsibility of determining the position in the paper of all news, pictures, and other items; of making up the paper in an attractive manner. He is *not* to be confused with the *makeup man,* who is a composing-room employee.

City Editor. A key man is the city editor, who directs coverage of all city and suburban news. He may have several executive assistants who act either in his absence or in cooperation with him.

Telegraph Editor. He usually has charge of all stories from sources outside the territory supervised by the city editor. In the few cases where

cable editors are maintained at separate desks, they handle foreign news coming in by telegraph, cable, radio, telephone, or mail.

State Editor. Many newspapers employ a man with this title to handle the suburban page and copy coming in from nearby correspondents.

Sports Editor. The sports editor's field is sports news, features, and pictures.

Society Editor. Her duties—for usually the position is filled by a woman—obviously include securing and preparing news printed in the society department.

Sunday Editor. The Sunday editor is responsible for all sections of the Sunday paper except the news section, which is issued by the regular news staff. He or his assistants paste up the prints and proofs for the rotogravure sections, and send them on to the engraving department.

Financial Editor. He is a specialist in business and financial problems. On the largest papers, he may have a small staff.

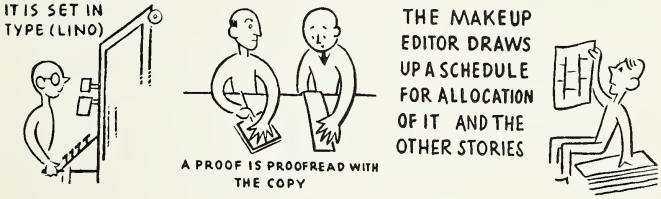
Copyreaders. The inventory so far has named editors; now, the subeditors, as they are called in England, or in America, *copyreaders.* Once selected, newspaper copy must be critically examined, corrected, perfected, and given captions or headlines. Doing that is the highly important task of copyreaders. These trained men are assigned to staffs of the city, telegraph, cable, sports, and Sunday editors. Just what they do and how they do it are topics to be explored in detail in the chapters that follow.

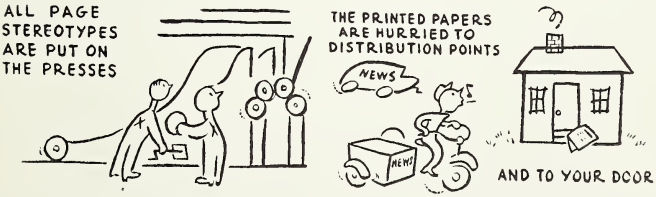
Reporters. The men who gather and write news are reporters. They will be found on the staffs of the city and sports editors. Most large dailies also have *legmen,* who never write but telephone the news they have gathered to *rewrite men* in the editorial office who do the stories. Rewrite men also rewrite unsatisfactory stories turned in by reporters or that come over the wires.

The Librarian. "Morgue" is the name popularly given to a newspaper's file of pictures, clippings, and reference library, presided over by a librarian and, perhaps, assistants.

And others. The larger newspapers have a staff of specialized writers who produce the typical Sunday features and departments. The news machine also includes assistants to various executives; various critics; columnists; staff and special correspondents, including those in the foreign field; feature department editors; the exchange editor, who scans and clips other newspapers; a number of telegraph operators for the leased and service wires; possibly a radio operator or two; a corps of cartoonists, comic and sketch artists, and photographic retouchers; from 3 to 15 photographers; several secretaries for the executives and

FROM REPORTER TO READER: A SIMPLIFIED STORY





Cartoon by John Norment

for departments that receive huge quantities of mail; and a number of office boys who serve as connecting links and messengers among all departments.

The Small Daily

The extremes of newspaper organization have been noted—the one-man weekly on the one side, and the metropolitan daily on the other. Between them fall the small dailies which, because of their numbers and for other reasons, offer a likely field for the young job-seeking newsman.

Staffs of small dailies vary in size and distribution of tasks, principally because of revenues and fields of coverage. The following study, however, may be regarded as typical of an organization for an afternoon daily of 8,000 circulation in a city of 10,000, and will suggest the setup for both smaller and larger variants.

Owner and Publisher. This newspaper is incorporated, but most of its stock may be held by one man who is called the publisher. He keeps in close touch with operations, but delegates most of his responsibilities to his:

Editor. This executive not only supervises the editorial functions of the newspaper, but also directs business and advertising departments. He writes most of the editorials and occasional newsstories. He is the local "front" for the newspaper.

City Editor. A hardworking man is he. Probably he reports for work at 7 A.M. All copy, whether local, sports, or from news agencies, comes to his desk for copyreading. He does most of it, but may delegate parts of it to his reporters if they have some free time. When help is short, he rewrites stories he deems requiring such attention—especially news from country correspondents and clippings from exchange newspapers. Not infrequently he taps out an editorial or a local story, for which the information has come over the telephone. He assigns jobs to his reporters, plans the paper's daily makeup, and may go to the *backroom* to oversee the mechanical production.

General Reporters. There are two on this paper. Each has his regular daily *run* or *beat* to principal routine news sources. One has charge of the sports page, but even though he reads copy for it and plans it, his work is checked by the city editor.

Society Editor. This young lady collects and writes news of local society and is subject to call for special news assignments.

Proofreader. Responsibility for making sure that the type precisely follows the copy okehed for publication by the city editor falls on the proofreader.

Printers. In the backroom is the mechanical department, presided over by a foreman. His staff includes men who set the type, make it up into pages, and operate the press. As they are freed from other duties, they—and any help that can be spared from the front office—wrap and stamp copies to out-of-town subscribers. Approximately half of this paper's circulation is so distributed.

Carriers. Waiting boys take the papers from the press and distribute them over the city.

A Key Job

Let the student newsman note that the copyreading function persists throughout newspaper production, from the one-man paper to the metropolitan daily. It is significant of its executive character that, on small daily newspapers, copyreading tends to be included in the work of the editor. A capable copyreader not only must be master of the reporter's art, but in addition must possess critical faculties not required of those who merely write.

Indeed, it might be expected that copyreaders should be graduated to an editorial chair. And such frequently is the case.

CHAPTER VI. *Editing the News*

Confidence is the *raison d'être* of a newspaper's well-being. The same people don't spend money day after day to be fooled day after day. Even Barnum knew that. But, enter the copyreader. He is the private detective, the motorcycle cop escort, nay even the army, navy, and marine corps to the newspaper's most treasured possession: The Confidence of Its Readers. Wherever the newspaper goes, the copyreader's long pencil is as a rod and a staff. When reporters slip, the copyreader puts on the nonskid chains. When wires stutter, the copyreader—well, he does more than cuss. He puts his nose into the gazeteer or encyclopedia and gets the right dope. When storks mix memoranda, he directs them aright. When befuddled grooms stammer, he delivers to them the right blushing brides. When folk good or bad die, he buries them decently in peaceful graves. He is the copyreader. He wears neither star nor chevron, and his bosom never bulges with gold medals nor his pocket with coins, but he is the lifeguard of the newspaper office. Let bricks shatter windows, let irate subscribers beat up editors. It avails naught, for any hardware merchant can replace the window, and editors are spawned overnight. But the good copyreader! He is the salt of the earth, and a joy forever. *Selah!*—An Editor.

'Even Jove Nods'

News must be edited because those who write it or aid in gathering and transmitting it are fallible like other mortals.

To illustrate the manifold possibility for faulty reporting, consider a highway accident. It comes to the attention of the city editor through official sources or in a *tip* from a friendly reader. A reporter is assigned. If he can't find eye witnesses, he searches for persons who arrived first. If clews lead to still other informants, they must be found and interviewed. The story that finally appears is the result of these investigations. None could be more painstaking than a good reporter in getting the facts, yet any or all of his sources of information may have been faulty.

All sorts of material tumbles on the copyreader's desk. Some is without error. Some is honeycombed with mistakes, trivial, ab-

surd, dangerous. Some is a joy, with each sentence glistening like a polished jewel; some is forged in a heavy, clumsy style. One item reports a serious speech; another rings with pathetic or humorous overtones.

Writers are of all degrees of professional maturity. Some are merely young. Others persist in carelessness, emotionalism, faulty perspective, stupid exaggeration, or plain faking until discovery eliminates them from the profession. That more mistakes do not go through, in the tension and rush of producing even a small daily, is because *the American newspaper has a more elaborate system of insuring accuracy than any other business in the world.*

Copyreaders, Good and Bad

At the center of this system sits the copyreader. To the *cub* he is the soulless butcher of literary masterpieces; to the experienced reporter he is a prop, a backstop, a constructive critic and partner; to the editors he is a lieutenant trusted to carry out orders; to the public he is a nameless figure entirely lacking the glamour which has made the reporter a hero of stage and drama.

Not all newsmen make good copyreaders; some are so limited in visual acuity or in mental acumen that they can but write.[1] The copyreader must have what may be called a bi-focal mind—one which can be shifted instantly from meticulous examination of details to the over-all view. He must be trained to recognize effective, even dramatic writing. It was not a good copyreader who, if the apocryphal tale is correct, made Tennyson's "Half a league, half a league, half a league onward" read "one and one-half leagues forward."

Super-Reporter

Copyreading calls for creative imagination. There can be as great a thrill in sculpturing a good story out of a poor one as there is in writing one. Each manuscript offers its peculiar problems which the copyreader must solve to the story's betterment. The copyreader

[1] Many good reporters fail to qualify as copyreaders because of faulty perception, reports Prof. George R. Rinehart, of Stanford University. He tests students with Charles A. Drake's (West Virginia University) Chart A, Visualization Perception Test, and Emett A. Betts' (Pennsylvania State College) Reading Tests and finds a direct correlation between results and grades in copyreading.

becomes a vicarious actor in every event upon which he passes editorial judgment.

On the larger papers, he does not write newsstories unless an emergency arises, though he may occasionally do rewriting. His chief duty is to work over copy from reporters, correspondents, and news service bureaus. He is retained for his editing ability, not for his gifts as a writer, though in ninety-nine cases of a hundred he can write and was graduated from the ranks of staff reporters.

He is, in fine, a super-reporter.

The Copyreader's Education

It is impossible to overestimate the value of a broad, cultural education to the copyreader if he is to do his best for himself and for his newspaper. Technical knowledge of his craft's techniques and typography alone is not enough.

The copyreader should be able to write good English and to edit it into stories that lack it; he should be acquainted with all important events and tendencies; he should know his own paper and its policies from cover to cover; he should be alert to the times; he should know books, plays, the magazines and reviews, the legalistic and governmental machinery; names, localities, political and other social relationships; geography, history, human nature, life. He should have a sense of literary fitness and of news fitness; he should be a master of detail; and he should be gifted with a high degree of ordinary common sense.

The copyreader's work is so far from being merely clerical and is, fundamentally, so creative that the position commands high respect. It is but natural that newspaper executives often are chosen from the ranks of *deskmen.* Indeed, one can hardly become a news executive without having had experience *on the rim,* and many a great newspaper executive is proud above all things of the fact that he is a good copyreader.

The Copyreader's Work

What, specifically, does the copyreader do with the mass of raw news manuscript, the copy, that comes to his desk? Utilizing special marks, he strives:

To eliminate errors of language. All rules and standards of vital English apply to newspaper text.

To make each sentence so clear, compact, and interesting that even a child may understand and enjoy it. Lucidity is a journalistic virtue.

To make all copy conform to the *style* of his newspaper. There must be a uniform method of spelling, capitalization, punctuation, syllabification, and abbreviation throughout the paper if the reader is not to be confused and annoyed. No well-edited newspaper uses both "thru" and "through" or capitalizes a word in one news item and starts it with a small letter in another.

To polish and improve the story and make it more effective; to avoid mutilation and the omission of important facts; to preserve the spirit, the personality, and as far as possible the words of the writer.

To be alert and to correct any statement that obviously is inaccurate or that misrepresents; to bring to the attention of the news executive any statements that are open to dispute.

To elide statements that are absurd, trivial, improper, irresponsible, anonymous, or dangerous, or that may bring needless trouble and floods of protesting letters to the editor.

To check up in reference books on all names, addresses, and other matters about which there may be uncertainty.

To eliminate all editorial expression from the news columns, with the exception of that which is allowed by his newspaper's policy to writers of signed articles and others.

To edit the manuscript so that it will tell the news as briefly and simply as possible, without wearisome repetition, and will answer every reasonable question that a reader may ask, *what, who, how, when, where, why?*

To guard against the publication of stale news, cheap news, and advertising matter disguised as news.

To keep on the alert for localized *tie-ups* and other ways of expanding the news interest of stories.

To write sympathetic and adequate subheads and headlines, in which the statements will not transgress the boundaries of the story.

In general, to take every measure possible to uphold the standards of the truth—the price of the freedom of the press as well as of the safety of the individual newspaper.

The Copydesk

The copyreader's place in the news machine is midway between that of the reporter and that of the editor.

Especially designed for copyreaders' efficiency and convenience is a horseshoe-shaped table known as the *copydesk*. Highly organized newspaper offices may have four, presided over, respectively, by the

city, telegraph, cable, and sports editors. Each such executive is a *head-of-the-desk,* popularly called *chief,* and sits in the center or *slot,* his copyreaders around the *rim.*

Medium-sized dailies call their copydesk a *combination* or *universal* desk, because over it passes all kinds of news. Still smaller

Chicago Sun *Photo*

Copyreaders at work. This is a typical copydesk on a metropolitan paper, with copyreaders around the rim and the head-of-the-desk in the slot.

newspapers may have but one or two copyreaders who, in the absence of a copydesk, use conventional tables or desks, probably with typewriters at their elbows. Each newspaper perfects its copyreading equipment as its needs and means permit. The tendency of the smaller papers is to adopt and to adapt to their requirements not only the tools but the methods developed in more prosperous metropolitan offices and plants.

Starting at the Slot

When a reporter on a metropolitan paper finishes writing a story, he or a *copyboy* delivers it to the copydesk. The head-of-the-desk, or *slotman,* scans it to judge its accuracy and credibility, to fix its

value as news, to determine its length and the headline it merits, and to eliminate dangerous statements.

Occasionally he will *kill* a story as unfit for publication, and that is that. Once in a while a reporter's copy will be sent to the rewrite man or must be redone by the reporter because it has the wrong perspective or otherwise is defective. It is entirely within the slot-man's discretion to edit the story, but usually he simply scribbles a title or *guideline* in the upper left-hand corner of the first page, designates the size of the headline desired, and *deals* it to the copyreader.

On important news, two headlines may be ordered—a major headline and a subsidiary one—to give the makeup editor latitude in drafting presentable pages. But it is entirely within the makeup editor's power to reject both and to order one of different size and style. Most stories are complete when they come to the desk, but when time presses they may come in short instalments. Some are long and require subheads; some are short, and simple headlines suffice.

The news executive keeps a running record of all copy passing through his hands. On a form sheet he jots down the guidelines, the names of the reporter and the copyreader, the size of the headline specified, the approximate length of the story, and the time it was received. This record has many uses. It is instantly intelligible to substitutes who *sit in* at the slot. Not only does it give the head-of-the-desk a quick picture of the state of the day's work, but also it is frequently referred to in conferences with fellow news executives.

Certain copyreaders are adept at handling feature stories, and others are experts in politics, municipal affairs, national affairs, war, economics, finance and markets, or local affairs. Others are all-round men. The head-of-the-desk knows the powers and limitations of his men and distributes his stories to those who will handle them best.

If Copyreader Jones has edited the first of a series of stories dealing with an important event, the chances are that he will handle succeeding stories concerning it, on the theory that he is the man most familiar with names, dates, places, and developments, and is best equipped to insure accuracy.

The Copyreader in Action

Once the story is in the hands of the copyreader, the detailed process of editing begins.

Spreading the manuscript before him, he reads the story carefully, alertly, and with all the intelligence and experience at his command. A manual habit of value is to rock the hand at the wrist, with the pencil following each line. It should not be necessary to use a card or sheet of paper, moving it from line to line, except in rare cases where the copy is printed in small type—reprints from other papers, for example, or statistics.

Some excellent copyreaders read each story three times, once to grasp its general import, once to check on facts and language, and once to formulate headline ideas. Others go over their copy twice, once for corrections and once for headlines. The usual method, however, is to edit a story completely in one reading.

The copyreader weighs each sentence, each statement of fact, and the common sense and credibility of the story as a whole. Here he crosses out a badly chosen word and writes in a better one. There he recasts a sentence or merges some paragraphs. He transposes, combines, corrects errors in English, spelling, punctuation, and capitalization, and wherever possible makes the story smoother and more lucid.

The good copyreader is the friend and helper of the writer, and makes no alterations simply to please himself. His job is to help the writer tell a better, cleaner story that may be grasped quickly by the reader. Any tampering with facts is, of course, highly dangerous.

When Doubts Arise

If a copyreader encounters a statement of fact that appears open to question, there are four courses open to him.

He may consult any of the standard reference works—the dictionary, *Who's Who in America,* the encyclopedias, the histories, the city directory, the telephone directory, the almanacs, and others —for verification. He may refer the story back to the writer, that the statement may be checked and its authority stated. He may *challenge* the story to the head-of-the-desk and ask that executive to pass finally upon it. Or he may eliminate the statement, provided this process does not destroy the value of the story as news.

The general duty of the copyreader is plain and unmistakable: he must take every means within his power to protect his paper.

Saving Space

The copyreader telescopes the wordy story, not only to make it read better, but to conserve space. "Make it brief!" is always a standing order for the newsman, whether reporter or copyreader. Specific orders may be given to the copyreader *to trim.*

Usually, trimming is done on typewritten copy, and it therefore behooves the copyreader to be familiar with the amount of space typewriting will take when transferred into type. This becomes easy when reporters are required to write *line-for-line.* They simply count *units*—letters, spaces, and punctuation marks—in a typical line of type, then set their typewriters to produce lines of the same count.

The average typewritten line consists of 11 or 12 words, and makes two lines of 8-point type (size is indicated by *points; see Chapter XVII*). In the old days, type was set by hand in small metal receptacles called *sticks.* That term is still used to indicate roughly two *column inches* of type, some eight to ten lines of usual newspaper type (7 or 8 point).

The ordinary newspaper column is 20 to 22 inches long; that of tabloids, 18 inches. The following scale is approximate, but usable:

Ordinary Typewritten Lines	*One Inch of Type in Size:*
6	6 point
5	7 point
4	8 point
3	10 point
2	12 point

Trimming on Manuscript

The head-of-the-desk, mindful of the space available for his department, often orders a copyreader to *trim to space.* For example, a story three-fourths (75 percent) of a column in length has been scheduled with the makeup editor who has allotted space for it. When the head-of-the-desk receives the manuscript, however, he notes that it runs a full column. As a direction to the copyreader, he scribbles at the top of the first sheet of copy: "Trim to .75" or simply ".75." The copyreader understands that he is to trim the

manuscript so that it and its headline will take up but 75 percent of a column.

The order *trim for words* is used on stories fat with verbiage. *Boil it down* is a more severe order. It instructs the copyreader to prune each sentence and each unimportant detail. The order to *cut* usually means to delete specific parts until the story is just as short as the facts will allow.

Headlines

By the time the copyreader's pencil has gone through a story, the chances are the headline has written itself in his mind and he need but transfer it to paper. Occasionally, especially when handling feature stories, the experienced copyreader may grope for a headline, but not often. Problems that arise in headline writing will be discussed in Chapter XV.

When the *deadline* presses, a copyreader may be working simultaneously on sections of as many as four stories. These are rushed, piece by piece, to the waiting typesetters—and, of course, headline writing is held up meanwhile.

Every newspaper has standardized its chief headlines. They are usually listed on a *schedule* and keyed with numbers or names. The head-of-the-desk simply designates on the upper lefthand corner of a sheet of copy the kind of headline he wants the copyreader to write.

When subheads are called for, the copyreader inserts them in longhand on the copy. And should his paper carry an *index* or *news summary* of leading stories, he also writes its component items in longhand but on separate sheets. They are sent with their stories to the composing room, there to be assembled in the order in which they are to appear in print.

Nearing the Presses

The copyreader hands to his chief the edited copy and its headline. When approved, they go to the makeup (or news) editor and are entered in his schedule of material available for the edition. If they are not acceptable, he returns them to the copydesk with his instructions; if they are, he sends them on to the composing room.

Type is set up in long, strip-like metal boxes called *galleys,* and hence proofs *pulled* from it are known as *galley proofs.* Complete

sets are rushed to each editor, from the M.E. down. These men go over them to detect blunders, to eliminate unfit stories, and to fix relative values of the various items. Galley proofs are occasionally used by the copyreader when he is called upon to go to the composing room and *trim at the forms.* This is necessary when the printer, packing the type of a story into the allotted space, finds it too long. He calls for a copyreader who *trims it in* by marking on the proof the type to be *killed.*

In most large offices, however, the copyreader rarely goes to the composing room, but remains at the copydesk while the editions are going to press. The makeup editor sends to the copydesk by messenger or by office telephone a list of trims he needs for spatial reasons, and they are then made by the copyreaders at the desk on proofs.

The Proofreader

Sets of galley proofs also go to proofreaders. Theirs is a mechanical job, simply checking proofs against the edited copy. Aside from the scrutiny given proofs by the editors, just noted, proofreading is the final step in the persisting effort of newspapers to avoid error.

But it is an essential step. In the smallest newspaper plant the editor may be his own backstop, or he may delegate to the printer the task of making sure the type conforms to copy. Small dailies often will spread this work among various employees, ranging from the publisher or editor to reporters. If the plant does much job printing, however, it will ordinarily have one or more persons who give the major part of their time to proofreading. All large newspapers have a corps of droning proofreaders. Usually they work in two-man teams. The chief of the pair is the *reader.* He pens corrections in cabalistic symbols (*see Appendix*) on the *margins* of the proofs. His assistant, *the copyholder,* reads aloud from the copy —words, punctuation, capitalization, paragraphing. The corrected proof is returned to the composing room where the errors are rectified in type.

Laymen often confuse the proofreader with the copyreader. Both correct mistakes, but the slips a proofreader searches for are those the typesetter has made, whereas the copyreader is responsible for

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those, both of commission and omission, made by the reporter. The proofreader *follows copy*—even, it is said, if it flies out the window; the copyreader alters copy in accord with his judgment of what it should be.

Copyreading: A Summary

This chapter has sketched the copyreading process. Now, a motion-picture-in-words summary. It is from a writer on *Time:*

Nineteen minutes before a big city newspaper's first edition goes to press. Page by page, a story starts coming across the city editor's desk.

The city editor reaches for the phone, calls the makeup editor in the composing room. "How we doing?" he asks. "The City Hall story looks pretty hot."

"We're going to be tight. Keep it down," warns the makeup editor. "We can't squeeze the Washington story another inch."

"Okay," responds the city editor. He looks at the penciled layout for Page One, scribbles some figures in the upper corner of the sheet of copy, and with an expert twist sends it sailing onto the big horseshoe desk next to his own.

"We're tight, Mac," he calls to the man in the slot. "Cut it a third."

Seventeen minutes now to the deadline . . . only ten for cutting, editing, headline writing. For those vital ten minutes, the responsibility rests on the shoulders of the man in the slot . . . newspaper parlance for the head of the copy desk.

A dozen considerations flash their chain lightning patterns across the slotman's mind. Tyler's story . . . Tyler, the brilliant and touchy. He got it out of that certain municipal department which is giving off a faintly gamy order. The boss will want it in all editions. This isn't the big break though, just another build-up to it. Damn good story . . . real stuff in every paragraph. Hard to cut. Needs a headline with sock. Who's to handle it? Ward's fooling around with that zoo story. . . . Won't do, his cuts make Tyler sore. Colihan's a better bet.

"Colihan," says the man in the slot. One of the furious pencil-wielders around the rim of the horsehoe looks up. "Cut this a third and put a 36 head on it in time for the bulldog."

All this has used up 15 seconds.

Colihan has nine and a half minutes to cut and edit and write a top headline and subheadline. Every line of both headlines must count exactly so many characters and spaces, figuring *i* as a half and *m* and *w* one and a half characters. Then the slotman will take just 15 seconds more to review Colihan's work, change "banned" to "curbed," sniff the whole concoction for traces of libel, and shoot it to the news editor in the composing room. It is a shorter story than Tyler's original, and a better one—keener of edge, swifter of impact, yet complete in every essential detail.

Watch what a copyreader is really doing—you'll see agility and speed to make an Olympic skier look musclebound. Clearing hurdles of phrases in one long broad jump of the pencil. Untying sloppy granny knots, retying the thought strands square—and always on the dead run. Swooping over a field of facts and leaning out to pick the tallest one. Doing the cross-word puzzles called headlines against a time limit and for high stakes.

The slot is not a glamorous job. It hasn't been discovered by Shubert Alley or the fiction magazines. To the cub reporter, eager for bylines and self-expression, the whole copydesk looks backwater. It takes maturity—grasp of the whole art of news presentation—to appreciate the little miracles that a good copydesk passes.

CHAPTER VII. *The Copyreader's Tools*

POWER OF THE PRESS

When a doctor makes a mistake he buries it.

When a garage man makes a mistake he adds it on your bill.

When a carpenter makes a mistake it's just what he expected.

When a lawyer makes a mistake it was just what he wanted, because he has a chance to try the case all over again.

When a judge makes a mistake it becomes the law of the land.

When a preacher makes a mistake nobody knows it.

But when an editor makes a mistake—the trouble starts.

—Tid Bits (London).

I. COPYREADING MARKS

The Copyreader's Tools

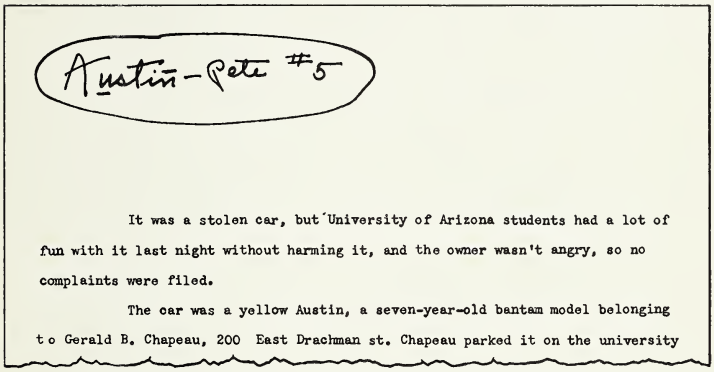
Physically, the copyreader's equipment is not impressive. The copydesk has been mentioned. Add to it a pair of long shears, a handful of soft-lead pencils, an eraser, a drooling pastepot, a "chunk" of copypaper, spindles called *spikes,* a voracious waste basket, a typewriter (if his duties include rewriting), and his kit of tools visible to the eye is complete.

But in his head he has equipment far more important: the shorthand of the copydesk called *copyreading marks.* Their skilled use is the mark of a professional copyreader. A student should learn and practice them until his fingers respond with them to an error in copy as automatically as a violinist's hand takes its cue from a musical score. Knowing copyreading marks does not make a copyreader, but no one can be a professional copyreader—qualified to sit on the rim—without them.

Guidelines

For very short items, headlines often are readily set by the same machine that sets body type. Such headlines are written by the

copyreader, with generous spacing, above the text. Larger heads are penciled on a separate sheet. To guide the printer, so that he may properly assemble the type of the headline with that of its story, both sheets are *keyed* by the head-of-the-desk—or the copyreader—with a labeling word. It and the headline size designation are called the *guidelines* or *slugline,* or, simply, the *slug:*



The guideline is always written at the upper lefthand corner of the copy and *ringed* to avoid its being set up as part of the story.

When time presses, a copyreader often will speed the copy to the typesetter and write his headlines later. In such cases he jots *HTC* or Hed to Cum below the guideline.

Letter Changes

The simplest errors of copy are typographical. The copyreader rectifies them in these ways:

Connect letters.	campu s at 8:15 p. m. and
Transpose letters.	went no about his business.
Insert letters.	Son afterwards a group of
Capitalize letters.	students took it to cohise
"Knock down" capital letters to lower case.	Hall, men's dormitory. The
Kill dead letters.	entirfe populationn soon

Both methods of killing dead letters are in use. Some copyreaders slant the lethal stroke from left to right to delete and, when intended to *knock down* a letter from caps to lower case, slant it from right to left, thus avoiding confusion. Others use *close-up marks* with the slant line when killing letters.

Verbal Changes

Similar marks are used for alterations involving whole words, as follows:

poured out of the hall and	Separate words.
gathered and around played	Transpose words.
with the machine until after	Insert matter.
~~near to~~ midnight.	Kill copy.
Then the head resi-	"Run in" copy.
dent ~~suddenly~~ stet appeared	Kill corrections.

It probably will answer a question of the student copyreader here to note that *stet* is from the Latin *stare,* meaning "to stand." Another mark used to restore copy when the copyreader changes his mind is illustrated below.

and told students to put it ~~back~~ where they got it.
.....

Typographic Instructions

Written English, few people stop to realize, is really two (or four) languages. Children must learn two complete printed (and corresponding written) alphabets, one of small letters and one of capital letters.

This duality is a heritage from old Rome. There the tradesmen and other common folk who could write used cursive letters; but on their stone monuments, patricians had text incised in capital letters such as is still used—with the V for the U—on public buildings. By the time printing was invented in 1440, both kinds

of letters were employed; but soon thereafter capitals were limited to present usage.

Type then being set by hand, the capital letters were segregated in an upper pigeon-holed case and the small letters were arranged in a case nearer to hand. Thus it is that, to this day, capital letters are by printers called *upper case* and small letters *lower case.*

Typesetting machines offer the choice of *caps* and lower case and other variations such as: *small caps,* simply a small capital letter; and *bold face,* a blacker version of regular type in both capital and lower case letters; and *italics.* The latter simulate handwriting—a reminder of the manuscripts (*manu,* hand, *scriba,* to write) of the common people of old Italy.

How copyreaders instruct printers to make use of these special forms of type is indicated below:

Capital letters.	the word Caesar in large letters so that
Small capital letters.	all Rome would know a new conqueror had
"Caps and small caps."	Sleepy eye, Minn.--The one legged
Bold face.	Special to the Evening Call
Italics.	a message vital to all Americans who are

Starts and Stops

Paragraphs and periods are relatively modern inventions. The text of early manuscripts of the Bible, for example, is run together —offering the scholar nice problems of editing, alongside which solving crossword puzzles is a kindergarten exercise. Writings of ancient times were for the highly educated few, but the modern newspaper is for the man-in-the-street and every device is utilized to make it quickly intelligible even to him who reads as he runs.

The cue is taken from spoken language which has full stops (periods), pauses (commas and dashes), half stops (semicolons). Paragraphs serve a double purpose. They aid the eye with "hooks" of white space—that is, the indentions—and guide the mind by dividing stories into logical units.

Latitude is offered the copyreader in indicating such punctuation

marks omitted by the reporter. Some copyreaders simply insert with pencil the missing mark; others meticulously use a *caret,* ∧ , with a line from its apex encircling the added symbol, as:

the right to print the news an inalienable right according to the speaker of the

Another technique is to use the caret over inserted commas, but inverted for apostrophes—ringing the marks:

the news of Mary Jones suicide. Why it was asked, was the detective so eager

Inserted periods should be ringed also. The copyreader uses a small x instead of the conventional dot:

to solve the mystery?" The prisoner hesitated The judge repeated the question in a

Three marks are used for paragraphs—the last one shown being preferred.

¶ The old man hesitated ⌐To go now was the best ⌊Slowly the clock intoned

When a paragraph has been indicated in the copy by the usual indention, but no paragraph is wanted, either of two methods can be employed to direct the printer to *run in* the text:

to stop the racket. The verdict was
given at once.
The prisoner lifted his head
as the words came. No surprise

he could ride any thing with four feet
he said.
No ¶ But he looked with doubt in his
eyes as the steed was led before him

Many a slip in countless newspapers has been avoided by the little word "more," always ringed. It is a red lantern to the compositor, warning him that other pages are coming from the copydesk—or have been mislaid. It is used at the bottom of every page of incomplete copy, and, if not typewritten by the reporter, the copyreader adds it in longhand—circling it in either case. Reporters should not *break over* a sentence from one page to another, but frequently do. Careful copyreaders handling such copy not only use "more" at the bottom of the page, but run a diagonal line from the last word to the margin; on the next page another diagonal tells the compositor to *pick up* the next word of the sentence. Thus:

a strange and arresting document, couched generally in legal verbiage, but unlike the testimony of any other man. For Charles Lounsbury gave no heed to his wealth and his

more

2 hours

other worldly possessions. These he considered of no account. What he bequeathed was the joy of living, the pleasures of childhood, the munificence of nature, and

The reporter ordinarily indicates the end of a story by striking the diagonal key on his typewriter thrice, the marks then being ringed by the copyreader. If this end symbol is lacking, the copyreader informs the printer "That's all of this one" by writing in the numeral "30" (with which old-time telegraphers are said to have closed dispatches; *see Glossary*) or this symbol, #:

'Quotes,' Numbers, Abbreviations

Careful copyreaders always call the compositor's attention to quotation marks this way:

Horses have fallen on her and with her -- "I'm always trying to hold 'em in my lap," she used to say. She could ride anything that had four legs and hair. Her death re-

Ringing, as is now obvious, is a favored device of the copyreader. In addition to its eye-attracting use, it is employed to indicate contraction and expansion. When arabic numerals are encircled, they are to be spelled out; when spelled-out numbers are encircled, figures are to be used. The same principle applies to abbreviations. Thus:

Spell out number.	Teetor caught (2) trout that day
Use arabic numerals.	while his guide got (twenty). The
Spell out word.	(prof.) had a roaring fire ready
Abbreviate word.	and (Doctor) Fred Carpenter eagerly

Very seldom does the ringing of inserted matter cause any confusion. In the case of abbreviations, it may be desirable not to enclose them completely within the ring. That method, preferred by some copyreaders, gives this result:

two bantam hen in Jacob Edge's barn caring for four tiny kittens. The happy family

Special Instructions to Printer

Occasionally stories are to be set in unusual type. It may be that the headline for a Christmas feature story or an editorial is to be set in *Old English;* it may be that the first few paragraphs of an important piece of news are to be set in large type; it may be that text in typewriting type is needed to simulate a letter. In all such cases, instructions to the printer are carefully written by the copyreader or head-of-the-desk, either in the margin or on a separate sheet.

"Letter space" is a command to the compositor to *throw in* a slight amount of space between letters, sometimes needed to balance two lines in a headline. Some copyreaders use this mark: "ltr #," ringed of course.

Four seldom used, but generally understood, marks are *folo* and *folo lit., hold,* and *lead out.* They are used on copy in all or part already printed—clippings, excerpts from books, etc. "Folo" on copy tells the compositor to follow all signs, symbols, figures, italics, abbreviations, idiomatic words, but to observe office rules on capitalization, punctuation, and compound words. "Folo lit." (follow literally) or *As Is* means to reproduce the text exactly, even with its errors. "OK" penciled above an unusual word means the spelling is correct. "Hold" or "hold for release" tells the printer not to allow the copy to be printed until special orders are given. "Lead out" means to insert metal *leads* (pronounced *lĕds; see Appendix*) between the lines of type, an easy way of giving prominence to text.

Writing Subheads

Not all newspapers use subheads. Some that do, require the reporter to write them, but usually they are inserted longhand by the copyreader. Tabloids may use subheads only a few lines apart, but the general rule for stories more than 200 words in length is to interpolate a subhead wherever one phase of the story is finished

and another begins—on the "natural breaks." This is not always possible, however, and a more exact practice is to place a subhead at intervals of every 125 or 150 words, a system that makes for uniformity and some degree of typographical beauty. Occasionally this method will necessitate the "forcing" of a paragraph, but not often, as the rule is not to be taken too literally.

Stories of 200 words or fewer do not as a rule require subheads, but each dateline in telegraph or cable copy invariably calls for one. Most newspapers have a rule against using only one subhead in a story.

Subheads must "say something." They should never be flat, dead, lifeless labels. They are subject to the same rigid but necessary standards as the major headlines, to be dicussed in Chapter XV. With a little thought and effort, subheads can be made a decided attraction to the reader, adding one more inducement to attract his eye farther into the body of the story. A bad subhead interrupts the story; a good one enhances its value, causing no perceptible break.

Methods of inserting them vary, but the following form is in general use. The symbols _| |_ indicate the line is to be centered. "Bflc" means "bold face [caps and] lower case." Some copyreaders write it "fflc," the "ff" signifying "full face." Or the wavy underline can be used, as already noted.

include Clyde Kelly, Corrine Kearney, Karl Krueger, Ray Schmitz, and other members

of the club. Bflc _| Krueger to Lead |_

_|They will join the celebrants in a fiesta evening commemorating the

shift two years ago from a two column to a three column format. Krueger, master of

Or the word "subhed" may be written out, to make positive that the printer understands:

puppetry, will stage the show. "Dessert Worth Price"

Subhed _|"I want it distinctly understood," he declared, "that while no admission

is charged, the dessert alone will be worth the entire price of the meal." When

Telegraph and Cable Copy

Most telegraph and cable copy comes to the desk in capital letters. The copyreader treats it as though it were entirely in lower case;

he underscores letters to be printed in caps. Some copyreaders do not apply this rule to words obviously starting paragraphs. Here is a bit of edited wire copy:

CHICAGO, NOV. 19--COUPLES WHO MARRY TO "SETTLE DOWN" ARE LIKELY TO BE HEADED FOR DIFFICULTIES, SAID DR. PAUL POPENOE, DIRECTOR OF THE INSTITUTE OF FAMILY RELATIONS, LOS ANGELES, IN AN ADDRESS HERE.

"MOST MARRIAGE DIFFICULTIES ARE CAUSED BY IMPROPER BALANCE OF NORMAL HUMAN NEEDS," POPENOE SAID. "THESE ARE THE NEEDS FOR SOCIAL ACCEPTANCE, A FULL EMOTIONAL LIFE, AND SOME OUTLET FOR INDIVIDUAL CREATIVE IMPULSES."

On many copydesks, the triple underscoring symbol is simplified to one line. Some small papers have trained compositors to capitalize proper words without the copyreader marking them.

Longhand: A Caution

Few copyreaders have a Spencerian hand. To avoid mistaking a "u" for an "n," they always underscore the former and overscore the latter when they appear in longhand. Some go so far as to underscore "w" and "a" and overscore "m" and "o" for the same reasons, though most copyreaders think such refinements unnecessary.

Reasons

Editing copy is an ancient art, according to Prof. John A. Wilson. "In 1200 B.C.," he reported to the American Oriental society, "a reporter carved on the walls of the temple of Medinet Habu at Thebes an account of the victory of Rameses III over the Lybians. An 'editor' went over the account with a chisel and mallet to make 100 corrections. The howls of the reporter doubtless rang through the halls of the temple!"

But newspaper copyreading traces not so much to the stonecutter's ancient art as to practices developed by scriveners and printers since Gutenberg's time. And back of the copyreader's arbitrary marks

are reasons rooted deep in experience. The typesetter has a monotonous job, yet often works under pressure. He must be given every aid possible for quick and accurate work. Furthermore, corrections in type cost money. Copyreaders should make every correction conspicuously obvious.

No psychologist designed the marks used, but they manifest an empirical understanding of psychological and physiological principles involved in perception. The eye slips along horizontal lines easily, naturally. It is slowed or stopped by curves, diagonals, and verticals, of which copyreading marks are almost entirely composed. Much-edited copy may look like a puzzling mess to the uninformed, but if bold *run-in lines* sweep through deleted sections, the compositor's eye readily swings over it to the next *live* word.

Omit No Marks

Many beginners are disposed to omit paragraph marks and to neglect corrections in spelling, capitalization, and punctuation. This practice constitutes a wholly mistaken idea of copyreading.

The good copyreader leaves nothing to chance or the "other fellow." On the larger papers, the head-of-the-desk usually gives but a cursory glance to copy before it is sent to the compositor. He relies on the copyreader to make every necessary mark of correction. There must be no opportunity for error, however slight. The copyreader who neglects paragraphing will neglect other things. Correct designation of paragraphs is just as important to the dignity of the paper as correct statement of facts, and nothing brings a paper to low repute so quickly as does slovenliness of language and general style. The plain implication is that it also is slovenly as to facts.

Capable copyreaders have so mastered their marks that inserting them is second nature. Indeed, men on the rim ofttimes find themselves vaguely ill at ease while reading poorly printed or edited magazines or books until they pencil in the needed corrections.

The Edited Copy

Here follows a little feature story as it appeared after leaving the copyreader's hand. The instructions were "trim." Note carefully the explanations of the marks at the side.

GODIVA--Jack #6

Guideline, reporter's name, and headline number.

By A. Jack

Byline to go in bold upper and lower case.

Thomas Leigh ~~Lee~~, 20 years old, 1535 N. Mansfield ave., was out of breath last night when he rang the rear doorbell of his home. ~~He was out of clothes too and perhaps of courage.~~ He was out of everything else, it seems, ~~too~~, except goose flesh.

The copyreader has checked on the reporter. The name is "Leigh" not "Lee."

A sentence is killed and broken lines are linked.

Word killed; letter changed.

"Quick," he gasped, "give me a blanket and stir up the fire and put some coffee on. ~~Believe me or not but the plain facts of the matter are that~~ I am playing the Mr. Godiva role with short ~~a~~ hair and no horse and the thermometer stands at thirty three degrees. ~~ex-actly, if you will but take the trouble to look at it. #"~~

Paragraph. Always mark quotes as indicated.

Another trim.

Dead letter deleted.

Use figures; period and quotes inserted. A trim.

After he had been wapped up and thawed a little he told his story.

Paragraph; missing letter supplied.

"I was going by the alley near custer and Sitting Bull Streets, eight

Paragraph and quotes.

Capital and lower case letters. Story not ended. The diagonal line indicates a continuation of the sentence on the next page.

more

Page number, guideline, reporter identification. The carry-over line indicates no paragraph.	2 GODIVA --Jack
Letter corrected.	blocks soth of here when three big men
Quotes.	with guns stopped me," he said.
Paragraph and quotes.	"They forced me to the alley and took
	the 89 cents I had. Then one of them said:
Paragraph and double quotes.	"'You must think we are in this bus-
	ness for fun. We'll show you we are out to
Letter elided, period, and half-quotes.	make a profit on every deal.'
Paragraph and quotes.	"Then they took off my topcoat and my suit
	and my shoes and whatever else I had on
Dead letters out.	and told me to beat it. It is dix difficult
Words separated.	to explain my state of mind as I dashed
Words transposed.	from ash barrel to barrel ash, from shadow
Text killed by mistake restored.	to shadow, wondering what the neighbors
Quotes.	would think if they saw me."
Paragraph and inserted apostrophe.	One witness to Mr. Leighs escapade
	has been found, but he refused to comment.
Quotes indicated —and elided.	"I am a friend of Tom's" was all that
	he would say.
One way of trimming or killing at the end of a paragraph. Note the text is so clear that if the copy-reader changes his mind it can be restored by writing "stet" in the margin.	Police are searching for the bandits
	who made Mr. Thomas an unwilling polar bear.
Closing mark. Always use one.	///

II. NEWSPAPER STYLE

Newspaper Style: A Clarification

Journalism is afflicted by a confusing terminology. Words have been borrowed from everyday usage and given special meanings. Many words used every day in newspaper offices have more than one meaning.

The word "editor" is an example. A layman would expect the man given the title of editor to edit copy, but in highly organized offices he does not. He delegates that work to a subeditor known as the copyreader. "Feature" is applied to (1) anything "special" in a newspaper, such as a syndicated comic strip or a column; (2) a story more significant because of its human interest than for its newsiness; and (3) the most interesting element in any newsstory. "Cut" may mean to delete a portion of copy, or an engraving (*halftone* or *zinc etching*) of an illustration. Such words of various meanings are numerous, but the one to which attention is here directed is: *style*.

To the rhetorician, *style* means the manner of writing and expressing ideas peculiar to the writer. To the newspaperman it may signify that, as will be seen in the next chapter, but it also covers the rules of a specific newspaper governing such matters as spelling, punctuation, capitalization, and the use of figures.

Why Newspaper Style

Laymen, especially teachers of rhetoric, frequently ask: Why don't all books, magazines, and newspapers follow the same rules?

One answer is that most rules of good English are followed, whatever the publication. But newspapers are pressed by three facts peculiarly important to them. First, the high desirability of making their contents so clear, so simple, that even children may readily read them. Second, the high cost of a typesetter's time. Third, the intense competition for a newspaper's space.

Every finger stroke on a typesetting machine costs money. To make a capital letter requires one more motion than a lower case letter. To spell out words, which would be just as well understood if used in figures or in abbreviations, not only consumes more

time at the typesetting machine but requires additional newspaper space. Thus, by common consent, newspapers have gradually eliminated all time- and space-consuming niceties not absolutely essential to quick and exact transmission of information from the printed page to the reader's mind.

Such practice is in accord with the modern conception of art, for it is functional. It is in harmony also with the theory that language is made less by grammarians than by usage. Newspapers have not only simplified punctuation, but have long exerted a formative influence on spoken and written language.

The great variance between styles used in books and magazines, on the one side, and in newspapers, on the other, is capitalization. Books and magazines are generally *up;* that is, they capitalize many words—such as street and company and school—which most newspapers keep *down.*

It is a point of pride on any well-conducted newspaper to be consistent in style. Large newspapers, with a frequent turnover of reporters and copyreaders, present to the newcomer printed or mimeographed *stylebooks* or *stylesheets,* containing their rules and special instructions. Small newspapers may rely on oral transmission. Whichever the case, the new copyreader always does well quickly to acquaint himself with his paper's style.

Special Policy Points

Many newspapers are known to enjoin special prohibitions upon reporter and copyreader. Sometimes these are idiosyncrasies of the publisher or editor, such as the old rule prohibiting mention in the *Kansas City Star* of snakes. Another well-known newspaper has a euphoniously named list of persons never to be mentioned.

More serious are news coverage policies. Little justification can be offered for rules, written or tacitly understood, that color or distort the news. If a newsman finds himself employed by a paper with an unethical policy, he has two realistic alternatives: to conform or to quit.

A Typical Stylebook

The following style book has been adapted from several in use on American newspapers. It may be said to be typical:

The B-C Stylebook

E PLURIBUS UNUM

GENERAL INSTRUCTIONS

For Reporters and Copyreaders:

Use a typewriter and regulation copypaper for your news-stories. Never write them longhand. Write on one side of the sheet only and double space all copy to provide room for corrections and subheads. Make carbon copies of all stories and send both the original and the carbon copy to the copydesk.

Put the *slug* (guideline) of the story in the upper lefthand corner of the first page, and on each page thereafter put the page number and slug. The reporter's name should follow the slugline on page 1, as: *Fire—Fuller.*

Begin your story about the middle of the first page. Deeply indent the beginning of each paragraph. If the story requires more than one page, write the word "more" at the bottom of each page and circle it. Try to finish each page with a paragraph. When the story is ended, indicate the conclusion thus: # or ///.

Avoid choppy, disconnected, or involved sentences, long paragraphs, and paragraphs beginning with the same word or phrase.

Seldom start a story with a paragraph of direct quotation.

If the *lead* sentence is too involved, split it up into sentences.

Avoid "fine writing," triviality, and overenthusiasm. Simplicity and brevity, not elaboration, give the newspaper its punch. Tell your story once; do not repeat.

Do not use overworked expressions or ideas.

Do not place important features in the last paragraph where they may be trimmed out.

Read copy with a soft black lead pencil and write corrections, subheads, and changes legibly. Overscore your longhand "n's," underscore the "u's," and circle the periods. If desirable for legibility, underscore longhand "a's" and overscore "o's." It is unnecessary to ring the dots for "i's." If corrections make the copy illegible, rewrite it.

Make accuracy, not speed, your watchword. If you do not know, *look up the doubtful item; never guess.*

Never play up in either headline or story a statement which, taken from its accompanying text, may be misleading and place its author in a false light.

Avoid disparaging references to a person's nationality or religion. Never use these nicknames: *wop, kike, nigger, coon,* or *chink*. Beware of such appelations as: *red, radical,* and the like.

Turn out legible copy always—and make it as neat as possible.

CAPITALIZATION

Capitalize:

All proper nouns, months, days of the week, but not the seasons.

Principal words in the titles of books, plays, and lectures, including the initial "A" or "The": *"The Crisis."*

Titles denoting official position, rank, or occupation when they precede proper nouns: *Senator Henry Cabot Lodge, Justice William Douglas.*

All the names of any company, corporation, stock, mine, mill, church, club, society, road, bank, university, school, or college, *except* the word denoting the form of the organization where it occurs at the end. Where the word denoting the form of the organization occurs in any part of the title except the end, capitalize: *Dakota Wesleyan university, University of Maine, Corn Exchange National bank, Fourth Presbyterian church, New York Central lines.* Note, however, that when abbreviations for brothers and company are used in a firm name, they are capitalized: *Lever Bros.; Crane Co.*

Proper nouns and geographical names and the common noun when it precedes the latter: *Gila river, Green lake;* but *Lake Geneva, Gulf of Mexico.*

Only the distinguishing names of streets, hotels, theaters, stations, wards, districts, counties: *Euclid st., Union station, Leland hotel, Tenth ward.*

Names of political parties and organizations, as: *Republican, Democratic, Nazi, Fascist, the Dominion of Canada, the British Empire.*

National and state legislative bodies when specific ones are meant: *Congress, House of Representatives,* or *House, Parliament, General Assembly.*

Union, Republic, the States when referring to the United

States; but do not capitalize adjectives such as *national, federal,* etc.

Nicknames of persons, cities, states, athletic organizations, etc., as *Charles the Fat,* the *Wildcats,* the *Orioles,* the *Maroons, Uncle Sam,* etc.

Personified entities: *Mother Nature, Old Sol,* etc.

Names of religious denominations and nouns and pronouns of the Deity: *Catholic, Christ.*

Sections of the country: the *South,* the *Middle West.*

Abbreviations of college degrees: *B.A., J.D., LL.D., Ph.D.;* but *bachelor of arts, doctor of philosophy.*

Distinguishing names of holidays: *Fourth of July, New Year's Day.*

Names of races and nationalities: *Indians, Japanese.*

Chemical compounds: H_2O, H_2SO_4.

The first word of a direct or indirect quotation which would make a complete sentence by itself: *John said, "We must go."* and *The problem is, Shall we go or stay?*

No., Fig., Chapter, Room, Hotel, Lake, Gulf, etc., when followed by a number or letter or name, as *No. 24, Fig. 6, Chapter IV, Parlor A, Room 61, Hotel Fontenelle, Gulf of Mexico, Highway 12, Lake Louise.*

Do not capitalize:

Names of national, state, and city bodies, boards, etc.: *assembly, legislature, senate, department of agriculture, railroad commission, finance committee, post office, city hall, capitol.*

Such place names as: *8 Wall st.; 40 Fifth ave.* But make it: *2 Street of Sorrows; 32 Highway of Hope.*

Points of the compass: *east, northeast.*

Seasons of the year: *spring, summer, autumn, winter.*

Common religious terms: *heaven, hell, gospel, angelic, devil.*

The subject of a debate. The standard style is: *"Resolved: That all radio stations of the United States should be owned by the federal government.* [Some papers omit the colon, or replace it with a comma, and do not capitalize "that."]

Time: *a.m.* and *p.m.* Write *12 o'clock noon* or *midnight.*

These prefixes: *von, de, di, la, le,* except where they begin the sentence.

Names of school or college departments and studies, except names of languages: *botany, French, journalism department.*

Titles where they follow the name: *George Payne, professor of Latin.*

Names of college classes: *freshman, senior.*

College degrees when spelled out: *bachelor of arts, doctor of theology.*

Titles in lists of officers: *The new officers are: Leon Tochman, president;* etc.

Certain common nouns or adjectives derived from proper nouns: *arabic numerals, prussian blue, india rubber, plaster of paris, morocco leather, french fried potatoes, pasteurization.*

When in doubt, do NOT capitalize.

PUNCTUATION

The Period (full stop):

The period is the most useful mark of punctuation for newspaper men.

Omit it after headlines, captions, subheads, figure and paragraph numbers, single-line heads, Roman numerals, letters used in formulas, the word *percent,* and radio stations: *KDKA, WGN.*

Use a period with abbreviations: *Dr. Ainsley Roseen, Lieut. Robert L. Barnes.*

Use a series of periods (in this case called *leaders*) to indicate omission of quoted matter: "in the beginning . . . and darkness was upon the face of the deep. . . ."

The Comma (pause):

Wherever the lack of a comma renders the meaning doubtful, use one: That is the general rule.

Use a comma before *and* in a series: *peaches, apples, and oranges.*

Use no commas in: *5 feet 11 inches tall; 7 hours 36 minutes 13 seconds; and Northwestern 2, Notre Dame 2.*

Punctuate lists of names with cities or states thus: *Thelma Crosbie, Peoria; David Morris, Park Ridge.*

Omit the comma before *of: Georgette Marseille of Paris.*

But: *Roland Wolesley, senator; Clinton P. Anderson, representative;* etc.

Punctuate: *At the Zion Memorial church, Paul Teetor, pastor, services were held.*

Make it: *Robert Tyre Jones Jr., and William T. Tilden III.*

If the introductory clause is short it need not be followed by a comma. If the clause is so long that a comma would make it more readily understood by the reader, the comma should be used. (This paragraph illustrates the point.)

Restrictive clauses—that is, clauses that restrict or "tie down" the word they modify—should not be separated from this word by a comma: *The boy who is willing is in demand.* Nonrestrictive clauses, that add some explanation or comment, should be set off by commas: *The boy, who saw what was going on, hesitated and then ran.*

The Colon (the anticipative stop):

Use a colon after a statement introducing a direct quotation of one or more sentences. In such cases the material following the colon is usually paragraphed.

Or to introduce a series of results: *Those elected were: Hector Hinojosa, president;* etc.

A colon should be used to introduce a formal resolution of a deliberative body: *"Resolved: Whereas revenues. . . ."*

Use a colon between chapter and verse in scripture references: *John 3:16.*

If the colon introduces a complete sentence, capitalize the first word: *He made this point: The county needs the money.*

The Semicolon (half-stop):

Use a semicolon to separate coordinate clauses of the same sentence when they are not separated by a coordinate conjunction: *There are the Indians; we should have taken the other trail.*

A semicolon should be used to separate a series of names and addresses, or to replace commas in any series for the sake of clarity: *Homer P. Shepherd, Lyndhurst, N. J.; Altman Read, Leavenworth, Kans.;* and *apples which had been purchased in New York; California pears;* etc.

Commas are too weak to punctuate the end of a paragraph of an uncompleted list. Dashes call undue attention

to the break. Use a semicolon preceded by *and* as in the following:

John Norment, Frances Fuller, Donald Mills, Dean Nauman, John Taylor Arms, Arthur William Brown, and Peter Paul Ott; Lynn Bogue Hunt, W. T. Benda, Devitt Welsh, Harvey Dunn, etc.

For scores and election results: *yeas 12; nays 2*—though commas are permissable: *Tulane 2, Maine 2.*

The Dash:

It is easy to overdo the dash. Try to use commas or parentheses instead.

Use the dash after a name at the beginning of a quotation as: *Barnes—I have no statement to make.* (Use no quotation marks for this form.)

Use the dash after question and answer in verbatim testimony: *Q.—How old are you? A.—Twenty-three.*

Use a dash in these cases: *First—, Second—, and Table 2—Continued; and Note—.*

A dash (without a period) may denote the unfinished state of a sentence: *Well, I hardly—"*

Or for an emphatic pause: *He fired the cannon and hit—nothing.*

Texts of sermons: *Leviticus 1:2—4.*

In announcing sport events: *shot put—Casey, first; Wojinski, second;* etc.

The Apostrophe:

Use an apostrophe to mark an omission: *I've, can't, don't, it's, (it is), '95.*

Use the apostrophe for possessive except in pronouns: *the boy's clothes, Burns's poems;* but *its, ours, yours, theirs.*

Use no apostrophe in such common abbreviations as *varsity, phone, bus.*

Use the apostrophe in making plurals of letters, but not plurals of figures: *early '90s; four A's.*

Use the apostrophe in making plurals of Greek letter societies: *Pi Kappa Delta's;* the *Beta's.*

In cases where you refer to more than one member of the Jones family write *Joneses* instead of *Jones'.*

Omit the apostrophe in such names as *The Brokers Digest* if the firm itself follows that style.

Use but one apostrophe to indicate common possession: *Norvell and Robert's glider.*

Quote:

All quotations when they are to be set in the same type and measure as the rest of the text, but not when they are in narrower measure or smaller type.

A quotation within a quotation requires single quotation marks; a third quotation reverts to double quotation marks.

Put "weak" punctuation marks—periods and commas—inside quotation marks, but the "strong" ones—question marks, exclamation points, colons, and semicolons—outside, unless the punctuation is a part of the quotation.

All direct testimony, conversation, and interviews given in direct form, except when the name of speaker or Q. and A., with a dash, precedes, as: *Mannel Hahn—I have nothing to say; Q.—What is your name? A.—Marjorie Hough.*

To set off a word of unusual meaning or an unfamiliar or coined word the first time it is used. *Quotes* are not necessary when it appears thereafter.

Names of books, dramas, paintings, operas, songs, subjects of lectures, sermons, magazine articles, including the initial "A" or "The."

Use quotation marks at the beginning of each paragraph of a continuous quotation of several paragraphs, but at the end of the last paragraph only.

Do Not Quote:

Names of characters in plays: *Peter Grimm, in "The Return of Peter Grimm."*

Names of newspapers or periodicals: *Manchester Guardian.*

Names of vessels, animals, and sleeping cars.

Common nicknames, as: *Deadwood Dick,* except when they are used with the full name: *Richard "Deadwood Dick" Clark.*

Parentheses:

Avoid parentheses as much as possible in news copy. When parentheses are used, punctuate the rest of the sentence as if the parentheses and the enclosed words were

not there. If any mark is required after the portion of the sentence preceding the parentheses, put it after the second curve.

When the name of the state, though not a part of the title of a newspaper, is given with the title, use this form: *Mankato (Minn.) Free Press.* Omit the name of the state after large cities: *New York Times.*

The Question Mark:

Use this at the end of all expressions containing a question, rhetorical or otherwise.

The Hyphen:

Do not use the hyphen in writing figures, as *twentytwo, thirtythird;* but use it for fractions: *one-half, one-fortyfifth.*

Use the hyphen in measures only if used as adjectives: *3-in. valve, 7-ft. plank;* but *3 in. long.*

Write as one word: *baseball, basketball, football, today, tonight, homecoming, textbook, thunderstorm, cannot, bookcase, downstate, upstate, snowstorm, lineup, newsstory, copypaper, newsman, writeup, makeup.*

Use the hyphen with all prefixes joined to proper names: *un-American, anti-Legion.*

Words compounded of the following prefixes and suffixes are written without the hyphen: *a, after, ante, auto, bi, demi, ever, grand, holder, in, inter, intra, less, mid, mis, non, off, on, over, post, re, some, sub, super, trans, tri, un, under, up, ward, wise, with.*

Words compounded with the following prefixes and suffixes are hyphenated (except in cases where familiar usage indicates otherwise): *anti-, able-, brother-, by-, cross-, -elect, ex-, father-, great-, half-, -hand, mother-, open-, public-, quarter-, -rate, self-, semi-.*

Do not use the hyphen when one word is usually made of subjoined words and used as an adjective: *brotherhood, faraway, cottonseed, hardwood, hardworking, nearby, redhot, tumbledown,* and *wornout.*

The tendency is toward combining words and eliminating hyphens. When a proper name is an element in a compound word, however, or when an odd combination would result from omission of the hyphen, the hyphen is used. Examples: *Judas-like, bell-like.*

Figures:

Spell out numbers from one to ten; 11 and above may be used as figures. Note exceptions below.

Use *3:45 o'clock this afternoon; sailing at 9 a.m., Friday.*

Use *July 28, 1931.* Omit the *st., th., rd., etc.,* after dates.

Use figures for all sums of money: *$5.* Not *$5.00.*

Use figures for street numbers: *807 Reba pl.*

Use figures for scores, degrees of temperature, telephone numbers, automobile numbers, latitudes and longitudes, distances, times in races, betting odds, votes, percentages, prices, dimensions, etc.; *90 degrees; 65 percent; 90 × 125 ft.; 60-ft. beam.*

Avoid beginning a sentence with a figure. If you must use a number to start a sentence, spell it out: *Seventy members of the club,* etc.

The form *sixtieth* is better than *60th.*

In sentences requiring more than one numeral, one below and the other above ten, use figures for both: *from 5 to 25 years.*

Use figures for sporting records: *University of Southern California 16, Washington State 14.*

Use figures for ages: *He was 21 years old; 2-year-old Bobby.*

Spell out phrases: *one case in a hundred, or ninety-nine men out of a hundred.*

ABBREVIATION

Abbreviate:

The following titles when they precede a name: *Dr., Mr., Mrs., Mme., Mlle., Prof., Rev.,* and military titles except chaplain.

Names of states only when they follow the names of cities: *Minneapolis, Minn.;* but never a citizen of Okla. Approved abbreviations are:

Ala.	Fla.	Md.	Nev.	Oreg.	Tex.
Ariz.	Ga.	Mass.	N. H.	Pa.	Vt.
Ark.	Ill.	Mich.	N. J.	P. I.	Va.
Calif.	Ind.	Minn.	N. Mex.	P. R.	Wash.
Colo.	Kans.	Miss.	N. Y.	R. I.	W. Va.
Conn.	Ky.	Mo.	N. C.	S. C.	Wis.
Del.	La.	Mont.	N. D.	S. D.	Wyo.
D. C.	Me.	Nebr.	Okla.	Tenn.	

Names of months that contain more than five letters, but only in dates and datelines: *Sept. 18.*

Percentum to *percent;* in tabular matter use %.

Write *Prof. Floyd Arpan.* But make it: *Professor Arpan.*

Number before figures: *No. 17.*

Units of measure when preceded by numerals: *7 ft. 2 in.*

Common designations of weights and measures in the singular only: *lb.,* not *lbs.; in.,* not *ins.* Exceptions: *Figs. 1 and 2, Vols. 1 and 2, Nos. 1 and 2.*

Master of arts to *M.A.; bachelor of arts* to *B.A.; doctor of philosophy* to *Ph.D.,* and other academic titles used with names only, as *Allen D. Albert, Sc.D.* NEVER: Dr. *Allen D. Albert, Sc.D.*

Saint and *Mount* in proper names, but not *Fort: St. Paul,* but *Fort Wayne.*

Avenue, street, drive, road, and place when used in an address: *528 So. Fourth st.; 534 Forest ave.; 35 E. Wacker dr.; 23 Green Bay rd.* But: *the Avenue of Palms; 30 Road to Oracle;* etc.

Morning to *a.m.,* and *afternoon* to *p.m.* Never let the hour stand alone. It is *7:30 p.m. yesterday,* or *7:30 o'clock last evening.*

Such organizations as *N.E.A., D.A.R., I.O.O.F., A.E.F., R.O.T.C., B.P.O.E., G.A.R.* Very common abbreviations dispense with periods: *WPB, CIO, HOLC,* etc.

North, South, etc., in addresses, as *751 N. Chestnut st.*

Do Not Abbreviate:

Christmas to *Xmas.*

Christian names. Make it *Robert, Charles, Alexander,* etc., except in cases where the person prefers it abbreviated: *Alex. O. Potter, Jeff Williams, Tom J. Davis.*

The titles *senator, congressman, representative, president, secretary, treasurer,* etc., used before a name.

University, court, or district.

Brothers, railroad, railway, company, or corporation except when they follow a name (or are abbreviated in official name): *Nickle Plate railroad, Lever Bros., Crane Co.*

Cents: Make it *35 cents,* not *35¢,* except on market pages.

The United States of America, except to *U.S.A.* or *U.S.N.* written after names of army or navy men and women; *U.S.S. Texas* is permissible.

TITLES

Always give initials or first names of persons the first time they appear: use both initials or first names; never *Mr. Howard Potter,* or *Mr. H. Potter,* make it *Mr. Potter* or *Howard Potter.*

Give first name of unmarried women, not initials only: *Miss Lily Pons,* not *Miss L. Pons.*

Make it: *the Rev. Robert Chapler,* or *the Rev. Mr. Chapler.* Do not omit *the.*

Never say: *Mrs. Doctor Struthers,* or *Mrs. Professor Hines.* The husband's title belongs to him alone. If the wife has the title, she is *Prof. Katrinka Struthers* or *Professor Hines.*

Avoid long and awkward titles before a name: *Superintendent of Street Cleaning Smith. Paul Smith, superintendent of street cleaning,* is much better.

Avoid the use of such titles as *Attorney Arthur Neu* or *Colonel* (for auctioneer) *Karl Franke.*

Properly speaking, titles belong to the office and not the officeholder. When Judge John Walsh leaves the bench, he becomes John Walsh or Former Judge John Walsh. Military titles of the grade of captain and above are an exception to this rule [especially in the South].

Write it: *Mr. and Mrs. Roscoe Page,* not *Roscoe Page and wife;* and *Prof. and Mrs. E. H. Hahne,* not *Mr. and Mrs. Prof. E. H. Hahne.*

FOREIGN TITLES

The following are approved forms for foreign titles:

English

King	Queen
the Duke of	the Duchess of
the Marquis of	the Marchioness of
Earl (or *the Earl of*)	Countess
Viscount	Viscountess
Baron	Baroness
(More commonly, *Lord* and *Lady.*)	
Sir John Bennett (Thereafter, *Sir John*)	Lady Bennett (Never use her given name unless she has the title by birth)

Baronet is a hereditary title. Its holders are distinguished from *knights* by the abbreviation, *Bart.* or *Bt.*, as *Sir Samuel Higbee, Bart.*

Use *the Right Honorable* rarely. Say *Captain Sir Edward Jones;* thereafter in a story make it *Sir Edward* or *Captain Jones.* The wife of a *Lord Mayor* may be called the *Lady Mayoress.*

Italian

Principe	Principessa
Duca	Duchessa
Marchese	Marchesa
Conte	Contessa (Sometimes *Contesina*)
Barone	Baronessa
Signore	Signora, Signorina (*Miss*)

Use the last name with these titles.

Mgr. is the abbreviation for Monsignor, a title sometimes applied to bishops and cardinals.

Spanish

Principe	Princesa
Duque	Duquesa
Marques	Marquesa
Conde	Condesa
Baron	Baronesa
Señor (*Mr.*)	Señora, Señorita (*Miss*)

French

Prince	Princesse
Marquis	Marquise
Vicomte	Vicomtesse
Comte	Comtesse
Baron	Baronne
Monsieur (*M.*, Plural *MM.*)	Madame, Mademoiselle (*Mme.*, *Mmes.*, and *Mlle.*, *Mlles.*)

German

Herr	Frau, Fräulein

Swiss

M.	Mme.

(The Swiss also use German and Italian forms.)

Russian

Grand Duke Boris Vladimir (father's name plus *ovich,* for son)	Grand Duchess Marie Vladimir (mother's name plus *ovna,* for daughter)

East Indian

Maharaja	Maharani (or *ee*)
Raja	Rani (or *ee*)

CHAPTER VIII. *Streamlining Newspaper Copy*

Error is never so difficult to be destroyed as when it has its roots in language. . . . Improper terms are the chains which bind me to unreasonable practices.—JEREMY BENTHAM (1748–1833), *English writer.*

A word is not a crystal, transparent, and unchanging; it is the skin of a living thought and may vary greatly in color and content according to the circumstances and time in which it is used.—OLIVER WENDELL HOLMES (1841–1935), *Supreme Court Justice.*

Sentences which suggest far more than they say, which have an atmosphere about them; which do not merely report an old, but make a new, impression; sentences which suggest as many things and are as durable as a Roman aqueduct; to frame these, that is the *art* of writing—HENRY DAVID THOREAU (1817–1862), *American author.*

The Highway to the Eye

A sweep of the hand, a flash of the eye, a raising of the brow, a shrug of the shoulder: these are techniques of the conversationalist and the orator. Not the newsman. He must snare the eye and lure the mind of a hurried reader by words set in type that varies only within narrow ranges of size, style, blackness, and occasionally color. And the excellence of his art, as of all arts, lies in complete accomplishment of its purpose.

If reader habits and indifference may be thought of as reading resistance, then the copyreader's work may be likened to that of the industrial engineer whose foe is air resistance. Both *streamline* their products.

To streamline copy is to excise or add words and expressions to promote quick comprehension. The experienced copyreader seldom finds a reporter's copy actually to require rewriting. The beginner on the rim who is forever reaching for a typewriter manifests his own inexperience; he has not learned how to subordinate his writing style to the reporter's.

The wise copyreader will deliberately cultivate an anxiety for precision in the use of words. He will sensitize his mind's ear to their tingling overtones of meaning. He will school his mind's eye to an awareness of their subtleties of shading and color. He will train his mind's nose to distinguish their aromas of propriety.

Words Have Histories

No hobby yields richer returns for the newsman than exploring the family trees of words. An unabridged dictionary and H. L. Mencken's *The American Language* are excellent guides; Sir William Craigie's *Dictionary of American English,* unfortunately beyond the purse of most copyreaders, is unsurpassed. For example:

Patter, now in the jargon of the stage and radio, was born in church. It first appeared in 1394 as a variant of *paternoster,* our Father, Latin for The Lord's Prayer.

Drawing room dates from 1642. Originally is was the *withdrawing room,* to which baronial diners retired.

Chum, in use since 1720, is better understood as a contraction for *chamberfellow.*

White elephant recalls the custom of the King of Siam. When he wished to ruin a courtier, he gave him a white elephant. Being sacred, the white elephant could not be sold, and its upkeep was disastrous.

Hoodlum is said to have started in an early San Francisco printshop. Newspapers were so cowed by a waterfront rowdy, one Muldoon, they dared not print his name. An ingenious reporter, fishing for a word to identify Muldoon, reversed it. The printer mistook the longhand N for H, and the word appeared *hoodlum.*

Sideburns are the result of another printer's error. Instead of a Vandyke beard, dashing General Burnside, of Civil War fame, had whiskers wherever else on his face they would grow. Quite naturally, such hirsute adornments were called *burnsides*—until a printer made it *sideburns.*

Sirloin wasn't started by Henry VIII, who is said to have exclaimed over a fine cut of beef, "I dub thee Sir Loin." It is from the French: *sur,* above, *longe,* the loin.

Light meat and *dark meat* are still used because to Victorians it was not decorous to speak of the leg or breast of fowl.

Bunk originated in Congress. When in the 1820s the representative of Buncombe County, N. C., was chided for windy oratory, he replied: "I'm not talking for you, I'm talking for Buncombe." Buncombe became *bunkum* and, finally, *bunk.*

AMERICA'S OLDEST

WASHINGTON COUNTY POST

ESTABLISHED WEEKLY NEWSPAPER IN 1788

VOLUME CLV NUMBER 39 | CAMBRIDGE, NEW YORK, THURSDAY, SEPTEMBER 24, 1942 | $1.50 A Year, 5 Cents A Copy

SATURDAY IS PATRIOTISM DEMONSTRATION DAY

Air Raid Test Was Made Here Tuesday Without Warning

Blackout at 9 15 In Evening Lasted Twenty-nine Minutes, Observance Excellent

To Speak Here

Brigadier-General Ames T Brown

WAR PRODUCTION BOARD

WASHINGTON D C

September 22, 1942

To the people of Cambridge

The boys from Cambridge in the armed forces of the United States, whom you are honoring, have the toughest part to play in winning this war I know that they will be proud to hear of the splendid production achievement for which their fellow townsmen are to receive a government citation

All of us have a big job to do in winning this war We can work hard, enlist in home defense, buy war bonds, and we can get out and get in the scrap The number of planes and guns and ships we at home can produce is limited principally by our supplies of raw materials

We must have old materials of all kinds—scrap metal, scrap rubber, waste fats, old rope and rags—to supplement the new materials we produce. Every pound you turn in at your junk rally and thereafter will help keep our war factories going full blast—will help increase production of war weapons

Your scrap will help keep the boys at the front fighting and the workers in our plants busy. Do your part by keeping your sons and brothers well supplied with the best weapons we can produce

Donald M Nelson

PROGRAM

DEDICATION CEREMONIES, SATURDAY SEPTEMBER 26

2 30 o'clock P M.

In front of the Honor Roll on Main Street

Selection	Greenwich High School Band
Song—"America"	Cambridge High School Glee Club
Invocation	
Welcome	George Brewer
	Chairman, President of Lions Club
Address	Oswald D Heck
	Speaker of the Assembly, New York State
Selection	Greenwich High School Band
Address	Ames T Brown
	Brigadier General, Adjutant General of New York
Song—"America the Beautiful"	
	Cambridge High School Glee Club

The meeting will then adjourn to South Park Street, in front of the Cambridge Hinge Tube and Chaplet Works where the following program will be presented

Selection	Greenwich High School Band
Address	H. K. Bird
	Colonel, United States Army Retired
	Chairman, Washington County War Council
Presentation of Citation from War Department	
Acceptance	Arthur Cullinan
	President, Cambridge Hinge Tube and Chaplet Works
Song—"Star Spangled Banner"	

Honor Roll Will Be Dedicated, Junk Drive Will Reach Climax

Cambridge Hinge Tube and Chaplet Works Expected To Receive Honor From War Department—Speaker Oswald Heck Of Assembly, General Ames T. Brown Will Speak

Rules Will Govern Names To Be Placed On Town Honor Roll

Committee Representing Legion, Village And Lions Club Given Delicate Task

Assemblyman Oswald D Heck

Draft Board Calls Up Big Contingent For Early Service

Eighty-three Men Will Report For Induction In Army Within Near Future

No Canning Sugar After September 30

More Than $1500 Raised For Navy Relief Society

Junk Receiving Depot Will Be In Operation All Day Saturday

Rationing Board Issues Permits To Buy Tires

(Please Turn to Page 8)

Back in 1788, Henry Dodds founded this paper at Cambridge, New York, near Albany, naming it *The Northern Centinel.* It is now the oldest weekly in the United States, having recorded local news and outstanding national events—such as the death of Washington—for more than 150 years. It is now operated by a great-great-grandson of both its founder and his partner.

Neologisms

New words are not like folklore. They do not issue mysteriously from the subconscious mind of a people. Someone, anonymous though he may be, invents deliberately and purposely. It may be to give a name to a hitherto unlabeled thing or it may be, as H. L. Mencken puts it, quoting from W. D. Whitney, "the wanton product of the exuberance of mental activity, and the natural delight of language-making."

When the late George Eastman manufactured a small camera, he wanted a name to differentiate it from large studio cameras. He simply put sounds together until he had a combination he liked: *kodak. Vaseline* came into being similarly. A Professor at Cambridge University minted *scientist* in 1840 because he felt the need for such a word.

"The natural delight of language-making" is characteristic of youth, and hence campuses. It doubtless was experienced by that Iowa sophomore who coined the euphonious *squaw-squeeze* for relief from *hop* or the prosaic *dance.* College students who *pitch woo* are doing what their parents had called *petting* and their grandparents knew as *spooning.*

Authors are constantly groping for neologisms—new words. Shakespeare created his share. So did Mark Twain—more than his share, for the *Dictionary of American English* credits him with 12,000! Gelett Burgess invented *bromide* and *blurb.* Sportswriters are a constant source of new expressions, many of which have passed into common speech. Here are a few: *kayo, prelim, slug-fest, shadow boxing, go the limit, side step, fan rooter, pinch hit, strike out,* and *safe at home.* Swing musicians and radio performers have also contributed their share—*jive, icky,* to name but two.

Columnists are prolific. If Walter Winchell didn't actually invent *whoopee,* he did, as Will Rogers once observed, show people what to do with it—that is, make it. Undisputed are Winchell's claims to these synonyms for married: *welded, middleaisled, Lohengrined;* also *storked* and *infanticipating,* having to do with *blessed events;* and *Reno-vated* for divorced. Jack Conway is credited with *to scram,* to mention but one of many, and T. A. "Tad" Dorgan originated *applesauce, ball-and-chain* for wife, and *dumbbell* for a person deficient in common sense. The list is endless.

Borrowed Words

Of all languages, English is the most absorbent. In the following literary mosaic some anonymous word tinker packed well-known words from 24 languages:

The ugly thug loafed at a damask-covered table on the cafe balcony Wednesday eating goulash and drinking hot chocolate with a half caste brunette in a kimono-sleeved, lemon yellow gown and a crimson angora wool shawl, while he deciphered a code notation from a canny smuggler of silk cargoes on the back of the paper menu.

Language sources are: *ugly,* Danish; *thug,* Hindu; *loafed,* German; *cafe, brunette, menu,* French; *balcony,* Italian; *damask,* Syrian; *covered, table, code, notation,* Latin; *Wednesday, drinking, hot, half,* Scandinavian; *eating, with yellow, wool,* Sanskrit; *goulash,* Hungarian; *chocolate,* Mexican; *caste,* Portuguese; *lemon, shawl,* Persian; *kimono,* Japanese; *sleeved, back,* Anglo-Saxon; *gown,* Celtic; *crimson, deciphered,* Arabic; *angora,* Turkish; *while,* Greek; *canny,* Scotch or Icelandic; *silk,* Chinese; *cargo,* Spanish; *smuggler,* Dutch; *paper,* Egyptian.

Americans are especially quick to borrow words. *Rodeo* was taken over from the Spanish and has almost displaced *roundup. Pow-wow* is from the Algonquin Indians. *Skunk* is another Indian word, probably a grunt of disgust. Faucet is the French *fausset.* From England have come *swank, spoof, tell off, click,* and *gadget,* to name but a few.

Words Made in U. S. A.

Americans have added an astonishing number of words to the language. To illustrate this, Prof. Mitford Mathews, of the University of Chicago, composed the following sentence. Words italicized are of American origin.

John Brown rose from his *rocking chair,* buttoned his *vest,* put on his *rubbers,* and dashed for the *elevator.* Reaching the sidewalk, he made a *beeline* for his *automobile* which he had carelessly parked in front of a *hydrant* when he came *downtown.*

Thanks to the movies, the radio, and the war, hundreds of American words have won popular acceptance in Britain: *racket,* for example, and *high hat, hokum, getaway, panties, hangover, get away*

with it, baloney, chores, and *hold down a job.* One unimaginative Englishman is said to have taken insect powder to cure what he declared to be a *lousy* headache!

Slang

Most of the foregoing neologisms are slang, some are to be classed as "verbal licentiousness." Most will wilt and die; a few may take root and permanently enrich the language. Longevity of new words depends in part on whether they fill a real need, in larger part on the unpredictably fickle fancy of the public.

When the United States outlawed the manufacture and sale of intoxicating liquor, *scofflaw* was invented to denominate the violator. It sounded right for the purpose, but it didn't catch on—probably for the same reason the constitutional amendment was repealed. *Chortle,* slang started by Lewis Carroll a century ago to label a crowing chuckle, survives because it has no precise synonym. *Tightwad* and *chestnut* (an old joke) live on for similar reasons. So does *dude,* endowed with a new meaning for dude ranches.

Slang, if used to cover up thought as often it is, weakens newspaper copy. The writer should learn how to compose straightforward English before he adopts it. Then, used sparingly and with common sense, it savors copy.

Words Wear Out

To coin words is apt imagery. If they aren't of the proper metal, or if they are used too much, they wear thin and lose their mint-fresh quality.

To *make no bones about it* is slang today, but in a 1548 *Bible* one reads that Abraham "made no manier bones ne stickyng, but went in hande to offer up his only son Isaac." He made no fuss such as he would in swallowing soup with bones in it. *Toga,* the outer garments of ancient Romans, has degenerated into the slang *togs. Go to pot* has lost caste since 1552 when Bishop Latimer said in a sermon that "they that pertayne to God—they must got to the potte." That is, they must suffer the tribulation of being cut into pieces for the pot.

For some obscure reason, *female* has lost caste, although it was a respected word for centuries. If the emancipated woman spurned it because she thought it etymologically dependent upon male, she

was wrong. It is from a pretty old French word *femelle,* little woman. *Spinster,* a woman who spins, was a title of respect for unmarried women of rank up to Stuart times. *Fairy, pansy,* and *Fanny* have lost favor because endowed with unpleasant connotations.

Use Precise Words

Newsmen may disagree on latitude to be given reporters with words that have not crashed the gates of popular usage and academic respectability, but on one dictum they are unanimous: *Use precise words.* Good writers are always suspicious of a synonym, itself described as "A word you use for the one you can't spell."

"You learn to write by writing and writing and writing," G. K. Chesterton, English essayist, once said, "but you must take each word by itself, examining it as you would a criminal, and avoiding ready-made phrases." Alexander Woollcott, reporter turned columnist and novelist, dated his career from one night when, as he related the experience in *The Reader's Digest:*

> The night city editor had not progressed far in his perusal of the paragraph when he gave a cry as one in mortal pain. Plucking at his beard with his left hand, he used his right to strike out the word "failure" and in its place to scribble the word "disease." Then he looked up at the cub with an affable grin. "Heart failure?" he said. "Why, sweetheart, that's what we all die of."

Lincoln, though without benefit of much education, produced prose used even in his day by teachers of rhetoric as models. A reporter asked how he developed his style. Lincoln replied:

> I have been putting the question you ask me to myself while you have been talking. I say this, that among my earliest recollections, I remember how when a mere child, I used to get irritated when anybody talked to me in a way I could not understand. I don't think I ever got angry at anything else in my life. But that always disturbed my temper.
>
> I can remember going to my little bedroom, after hearing the neighbors talk of an evening with my father, and spending no small part of the night walking up and down, and trying to make out what was the meaning of their, to me, dark sayings. I could not sleep, though I often tried to, when I got on such a hunt after an idea, until I had caught it; and when I thought I had got it, I was not satisfied until I had repeated it over and over, until I had put it in language plain enough, as I thought, for any boy I knew to comprehend.

This was kind of passion with me, and it has stuck by me, for I am never easy now, when I am handling a thought, till I have bounded it north and bounded it south and bounded it east and bounded it west.

Words are simply symbols of thought. The old Greeks used *logos* for both word and idea, anticipating the psychologists who hold that thinking without words is infrequent, perhaps impossible, for all save masters of the science of semantics. Sloppy reporting is invariably traceable to sloppy thinking. A muddy mind cannot turn out clear and brisk copy.

Use Action Words

Movement, as has been noted in Chapter II, makes the most elemental appeal to the eye. The practiced newsman senses that and forever strives to quicken his copy with restless verbs—verbs that describe. His sentences are simple and direct. His story moves without hesitation from paragraph to paragraph.

Active verbs are preferred to passive verbs. The former carry the reader directly to the news; the latter get there, but via Robin's barn. It strengthens a writing style to be positive. *No* and *not* should be used sparingly, for they retard action.

English is prodigal with *onomatopœic* words—that is, words whose sound suggest their meaning. They carry an aura of action and visual stuff. They are strong words, and can put red blood into listless copy.

Consider these few of many words which could be used for "to say": *blurt, snap, gasp, whisper, pant, scream, snarl, stammer, grunt, roar, rip out, erupt, scoff, scold, screech, simper, squawk.* Note how the sound of each helps conjure pictures-in-the-mind.

Think of how verbiage *could* have displaced verbs in this routine Easter Sunday story:

NEW YORK, April 9—AP—A *spanking* wind and near-*freezing* temperature *chilled* New York's multi-million dollar Easter parade today and *kept* much of the lighter, bright, pert millinery of springtime under winter wraps.

Early-morning snow flakes *shortened* Easter dawn services, and despite a kindly sun at noon, the publicized fashions had *to be covered*—mostly by mink and black caracul.

A crowd estimated at 75,000 jammed Fifth avenue *to watch the exit* of dignitaries from St. Patrick's cathedral.

What they *saw,* sartorially speaking, were the currently-favored white straws and poke bonnets, incongruous adjuncts to winter furs; a few brave society lads *holding* top hats against the gusts—at a loss of dignity; and the season's crop of debutantes *inaugurating* their Easter special—*carrying* hats—but *never wearing* them.

On the avenue where once the Vanderbilts, the Morgans and the Astors *paraded* with plenty of elbow room, the curious also saw girls *zipping* by in a streamlined auto-train; a dozen pickets *protesting* their needs; a young man *wearing* a surrealist woman's hat, complete with veil and bell—*protesting* "women in general," and a group of young women *carrying* placards reading *"Boycott* Japanese goods."

Shakespeare knew how to put frost in his lines without a mention of a "snowy mantle" or "the weatherman":

When icicles hang by the wall,
And Dick, the shepherd, blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail.

Use Picture-Making Words

After movement the eye takes in such details as form and texture and color, and here again is a tip for the newsman. *Imagery,* the choice and arrangement of words so that they suggest more than they literally say, is a favorite device of poets. But newspaper writers use it more often, perhaps, than they realize—or admit.

A *metaphor,* it will be recalled from Freshman rhetoric, is a word or phrase which, literally denoting one kind of object or idea, is applied to another to suggest a likeness between them. Start your own notebook-collection of choice metaphors with these, gleaned by *The Reader's Digest:*

Critics straining at their objectives. —Fred Allen.

Her look hung a price-tag on every object in the room. — Dorothy Hirschfield.

The tide spread its fans upon the shore.—Van Wyck Brooks.

A kitten squatting on furry little fenders. — Clarissa Fairchild Cushman.

No more initiative than an echo.—Robert Quillen.

Her smile was something to find your way with in the dark.—Margaret Halsey.

Dead leaves turned handsprings on the lawn.—F. B. Tarpley.

A few raindrops fell experimentally. —Leslie T. White.

Newspaper writing is rich in metaphor—and nowhere richer than on the sports page, where you would expect it, and on the market

page, where you wouldn't. Yet observe how, in market-page headlines, wheat *slumps, skyrockets, soars, drags,* and *tailspins.*

Similes liken two things or elicit comparison on a certain aspect. They, too, are popular with brisk writers. Here are a few examples also from *The Digest:*

The typewriter pecked sharply, like a hen after corn.—JOHN DICKSON CARR.

It [a new plane] takes off like a scalded cat.—British pilot's comment, from QUENTIN REYNOLDS.

She was gnawing on her grievance like a dog on a bone.—MARY ROBERTS RINEHART.

He rides as though the horse had been tailored under him.—GEORGE AGNEW CHAMBERLAIN.

A description partakes of the nature of a *synecdoche.* It uses a part for the whole, or the whole for a part. When Westbrook Pegler refers to workmen as "horny-handed, square-cap heroes," he tells but a little of what he might; but it is enough. Another example from Pegler: "Sixty dollars' worth of rear-end gears had failed to mesh and were grinding themselves to shrapnel."

An older generation of copyreaders extirpated color in writing—a fact that still gravels fiction writers whose copy they are alleged to have ruined. Editors now give more latitude to reporters, some even encourage it up to the point where it distorts fact in ways deemed harmful.

Worked-to-Death Words

They are *rubberstamps, bromides, weasel words, clichés.* Once they were as fresh as mint; now they are stale beer. Their imagery is dulled by constant use, and the copyreader's pencil should fell them on sight. In *The New Yorker,* Frank Sullivan has lampooned them delightfully—"The Cliché Expert Takes the Stand":

Q—Mr. Arbuthnot, you are an expert in the use of the cliché, are you not?

A—Yes sir, I am a certified public cliché expert.

Q—Would you answer a few questions on uses of the cliché?

A—I should be only too glad to.

Q—Thank you. Now, just for the record—you live in New York?

A—I like to visit New York but I wouldn't live there if you gave me the place.

Q—Then where do you live?

A—Any old place I hang my hat is home sweet home to me.

Q—What is your age?

A—I am fat, fair, and forty.

Q—And your occupation?

A—Well, after burning the mid-

night oil at an institution of higher learning, I was for a time a tiller of the soil. Then I went down to the sea in ships. I have been a guardian of the law, a poet at heart, a prominent clubman and man about town, an eminent—

Q—Now then, Mr. Arbuthnot, what kind of existence do you lead?

A—A precarious existence.

Q—And what do you do to it?

A—I eke it out.

Q—How do you cliché experts reveal yourselves, Mr. Arbuthnot?

A—In our true colors, of course.

Q—And you expect to live to. . .

A—A ripe old age.

Q—What do you shuffle off?

A—This mortal coil.

Q—What do you thank?

A—My lucky stars.

Q—What do you do to hasty retreats?

A—I beat them.

Q—What kind of dog are you?

A—A gay dog.

Q—And how do you work?

A—Like a dog.

Q—And you lead?

A—A dog's life.

Q—Now, Mr. Arbuthnot, when you are naked, you are . . .

A—Stark naked.

Q—In what kind of daylight?

A—Broad daylight.

Q—What kind of outsider are you?

A—I'm a rank outsider.

Q—How right are you?

A—I am dead right.

Q—What meals do you like?

A—Square meals.

Q—What do you do to them?

A—Ample justice.

Q—When you buy things, you buy them for . . .

A—A song.

Q—You are as sober as . . .

A—A judge.

Q—And when you are drunk?

A—I can be as drunk as a coot, or a lord, or an owl, or a fool—

Q—Very good. Now, how brown are you?

A—As brown as a berry.

Q—Ever see a brown berry?

A—Oh, no. Were I to see a brown berry, I should be frightened.

Q—To what extent?

A—Out of my wits.

Q—How fit are you?

A—I'm as fit as a fiddle.

Q—How do you wax?

A—I wax poetic.

Q—How about the fate of Europe?

A—It is hanging in the balance.

Q—What happens to landscapes?

A—Landscapes are dotted.

Q—How are you attired?

A—Faultlessly.

Q—What kind of precision and order are you partial to?

A—Clocklike precision and apple-pie order.

Q—When you travel, what do you combine?

A—I combine business with pleasure.

Q—And you are destined . . .

A—To go far.

Q—And what is it you save?

A—Wear and tear.

Q—What goes with "pure"?

A—Simple.

Q—The word "sundry"?

A—Divers.

Q—What are ranks?

A—Ranks are serried. Structures are imposing. Spectacles are colorful.

Q—Thank you, Mr. Arbuthnot. What kind of beauties do you like?

A—Raving beauties.

Q—How generous are you?

A—I am generous to a fault.

Q—How is corruption these days?

A—Oh, rife, as usual.

Q—What time is it?

A—It is high time.

Q—How do you point?

A—I point with pride, I view with alarm, and I yield to no man.

Q—What do you pursue?

A—The even tenor of my way.

Q—What do you throw—and where?

A—I throw caution to the winds.

Q—As a cliché-user, have you any pets?

A—Yes, I have pet aversions.

Q—Any tempests?

A—Oh, yes. In teapots. In china shops I have bulls.

Q—What kind of cunning do you affect, Mr. Arbuthnot?

A—Low, animal cunning.

Q—And when you are taken, you are taken . . .

A—Aback.

Q—I see. Well, Mr. Arbuthnot, I think that everyone who has listened to you here today will be a better cliché-user for having heard you. Thank you very, very much.

A—Thank *you.* It's been a pleasure, I assure you, and I was only too glad to oblige.

Words That Clutter

Each word in well-written, well-edited newspaper copy carries its full load of meaning and utility. If it does not, the copyreader should delete it.

That is usually unnecessary. *He told them he was going* is better than *he told them that he was going.* Clarity is the guide, not any ancient rule of Latin rhetoricians. *Which* is also a blockader of style and also can often be omitted entirely, or replaced by the less objectionable *that.*

Starting a newsstory with *a, an, the,* or *that* is to be avoided. *But* and *and* can frequently be eliminated to advantage. To be used sparingly are: *for instance, for example, perhaps, probably, however, moreover, furthermore.* It is not necessary to warn the reader you are going to say something. Simply say it.

Careful copyreaders think twice before passing *put in an appearance* or *make an appearance.* People just *appear. A dinner occurred*

and an *explosition took place* are incorrect; things occur by chance and take place by arrangement. Parts of infinitives and verbs should not be needlessly separated. *To begin again* is better than *to again begin,* and *probably will be* than *will probably be. He was graduated* is more exact than *he graduated.* No one should be stabbed *in the fracas.* Rarely should a reporter be allowed to *give ovations* to anybody, or to *administer blows.*

Careful writers do not use:

allude for *refer*
amateur for *novice*
audience for *spectators*
commence for *begin*
conclude for *close* (Conclude is a mental process.)
consummate in referring to marriage
donate for *give*
during for *in*
event for *incident, affair, occurrence,* or *happening*
exemplary for *excellent*
leave for *let*
less for *fewer*
like for *as* (Remember: *If you are like me, you will do as I do.*)
most for *almost*
onto for *on* or *upon*
party for *person*
people for *persons*
secure for *obtain*

Common Errors

The copyreader must be unceasingly on the alert to correct grammatical errors. The newspaper written and edited in slipshod fashion soon loses dignity, authority, and reputation. Accuracy of language is as much an asset as accuracy in statements of facts. A few of the common errors in newspaper text are set forth in the italics below:

Richard Jones of Austin, Tex., lawyer and *former owner of a defunct bank and who,* police say, was disbarred in Minnesota in 1914, was arrested by police yesterday.

Mrs. Elizabeth Howie, 1311 Pratt Blvd., filed a bill of divorce in the Superior court yesterday, charging her husband, Harvey C. Howie, a building contractor, *whom* she says is worth more than $150,000 and has a yearly income of $40,000, with cruelty.

The *old* veteran quoted the *old* adage to prove that the young man had a brilliant future *before* him. "I am sure it is *alright* to say it," he declared. "This youngster is different *than* most."

The grievance committee of the association today announced *it's* investigation will begin Tuesday evening.

Bruce W. Crowe, 35, a salesman, was *instantly killed* yesterday when his automobile collided with another car.

The Hess junk shop and secondhand store, the Hamilton Rug Cleaning shop, and the residence of Chris Reuther were *completely destroyed* by fire last night.

James W. Wimple, who with his wife and Miles Corydon of Detroit, *are* accused of being leaders of the "de luxe" narcotic ring, will be arraigned before Federal Judge George A. Cooper, Monday.

Flying sparks from a chimney *is* the chief cause of fires. What we need in our houses *are* careful tenants.

None of the motorists *were* hurt, but each family found *themselves* much shaken up.

He showed the revolver to the police and coroner's jury *which* he had found on the porch of the bungalow.

New York is to have the finest theater in the world according to the definite plan of *a group of men which of all groups* powerful and artistically competent *are* perhaps the one best fitted to build it.

Use Adjectives—Seldom

Adjectives are cheap. They usually can be omitted without loss. "Think twice before you use an adjective," Carl Sandburg, poet and newspaperman, admonishes fellow craftsmen.

The great misuse of adjectives is their substitution for exact information. "Large audience" is not so effective as "10,000 persons." "Abnormally cold" doesn't conjure up the image that "10 degrees below zero" does. If an audience is "enthusiastic," it is usually better to sketch a visual picture of its enthusiasm by telling what people did to show it. Once "very" was a fresh word, but no longer. Eliminating it and other vacuous words often improves a writer's style by half.

The Reader's Word Range

How many and what words do newspaper readers understand? That question is a fundamental one for the writer, yet has had comparatively little scientific study.

Shakespeare used 15,000 words and Milton 8,000. But how their vocabularies compare with that of the hypothetical man-in-the-street is a pure guess. The frequently repeated statement that the average adult's vocabulary is from 800 to 900 words comes from an estimate made many years ago by an English clergyman who lay in his backyard one afternoon and listened to the conversation of laborers in the next yard. Obviously, his investigation did not take into account

the words the men could use, and didn't, nor the words they would recognize and understand if they heard or read them.

Prof. Robert H. Seashore, of Northwestern University, has demonstrated that of the 450,000 words in a standard dictionary, the average college student has a *recognition vocabulary* of approximately 60,000 *basic* words, such as "loyal," and 96,000 *derived* terms, such as "loyal Legion" and "loyalism," or a total of approximately 156,000. And of these 156,000 words, he will occasionally use 92 percent in speech or writing.

A point the newsman should not miss is that an individual will most easily learn words just beyond the boundary of his active *use vocabulary*—that is, words which are combined or derived from words already known or whose meaning is suggested by the way they are used.

Sentence Length

Utility should determine the length of sentences in newspaper copy, not a rule. Short sentences of 15 words or less are preferred, because even children can read them with but a slight movement of the eye, simultaneously comprehending them. They are especially useful at the beginning of a story or a paragraph, or within a paragraph to indicate a transition in thought or to secure emphasis. Feature writers frequently end stories with a *snapper*, a brief sentence producing a climactic effect.

But that does not mean long sentences have no place in news copy. They do. Medium sentences of 15 to 30 words alternating with short ones avoid monotony, and by contrast secure emphasis. Long sentences of 30 or more words can group loosely connected details, such as names. Occasionally, when dignified or impressive thoughts are to be expressed, a deliberate sentence is better than several short and perhaps monotonous ones. The essential point is that the sentence be the servant of the writer.

Paragraphs

Newspapers do not follow the old rule that one paragraph should be devoted to one idea. Paragraphs are less units of thought than units of purpose. The contrast of the white space of the indention to the surrounding type tends to catch the eye. Short paragraphs also rest the eye, and make it easier to follow the lines of small type.

Information parceled out in small paragraphs is comprehended more quickly. Short paragraphs, furthermore, make for typographical attractiveness of a page and facilitate makeup.

For these sufficient reasons, news copy is usually broken into paragraph blocks of 100 words which make four or five lines.

Quotation marks, like paragraph indention, are a device to catch the eye. They suggest conversation, which may be compared to the riffles of a brook. Although *quotes* have been too much used to start stories, they are frequently of value in starting off a paragraph deeper in the text.

CHAPTER IX. *The Lead*

Compression is the first sign of the master.—JOHANN WOLFGANG VON GOETHE (1749–1832), *German author.*

Words are like sunbeams; the more they are condensed the deeper they burn.—ROBERT SOUTHEY (1774–1843), *English poet.*

Brevity flatters. . . . The more pains you take with a thing, the more you should conceal them, so that it may appear to arise spontaneously from your own natural character.—(BALTASAR) GRACIAN, *Spanish priest, in the* Art of Worldly Wisdom (1653).

He who catches the drift of a matter in the content of a brief phrase is as absolutely superior to the one who needs laborious argumentation as the man of pithy expression is to the man of pompous phraseology.—COUNT HERMAN KEYSERLING (1880–), *German philosopher.*

Sometimes, in the Western Union plant at New Haven or Princeton on the night before a big football game, you can see a dozen or twenty writers tearing out spoiled sheets and dropping them on the floor, grinding cigarette butts under heel, visiting the water cooler, and drawing little dingbats on copy paper as they fumble and reach for words with which to conceal the main idea.—WESTBROOK PEGLER (1894–), *columnist.*

I. GETTING STARTED RIGHT

The All-Important Start

"A story well begun is half done" is a commonplace in newsrooms. Young reporters often spend more time on the opening paragraph than all that follow; even oldtimers have been known to use their wastebaskets a half dozen times before getting on. They know that the first few words will lure the reader into the story or his roving eye will swing to something else.

A quick getaway is as important in the news column as on the track. If the introductory paragraph—known to newsmen as the lead (leed)—is sluggish, the copyreader should quicken its pace. Inserting a bright word here, removing a worn one there, rear-

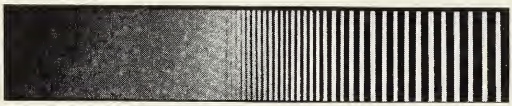
ranging a phrase: these minor changes usually suffice. But if the lead requires complete rewriting, that should be done.

Copyreaders, no less than reporters, should study opening words that attract attention wherever they are found. The world's best seller begins quite simply with the statement: "In the beginning God created the heaven and the earth." It is a capital lead. So is this one by Tom Paine, the dynamic publicist for the revolting American colonies: "These are times that try men's souls." The psychology of attention is not exclusive to modern newspapers.

News and Feature Leads

Leads take their tempo and form from the story to be told. If it is timely, such as a battle, an accident, an election, births, deaths, and so on, it ordinarily will be introduced by a straight-news lead. If the quality known as *human interest* predominates, and the writer's purpose is less to inform than it is to entertain, it will be a *feature story,* or *article* if it runs to some length. But feature handling can be given to straight news, and, thus, a hybrid type emerges: the *news-feature story.*

This diagram illustrates the relationship of these three:



News-Feature Stories
Of news interest with feature handling.

Note this example—straight news in content and treatment:

PHILADELPHIA, Jan. 21.—James Stokley, associate director of the Franklin institute, reported today the discovery of a new comet by Leslie C. Peltier, draftsman and amateur astronomer of Delphos, Ohio, who discovered Peltier's Comet in May, 1936.

Mr. Peltier, who scans the skies from a small observatory on his farm, saw the new comet on Thursday night and reported his discovery to Harvard university, which in turn notified the Franklin institute.

—*New York Times*

Now the news-feature story, a little one-reel drama of adventuresome humanity. The feature element is hung on a *news peg.* News-feature stories may take a human-interest *slant* on a dramatic piece

of news—such as a child returning to a blazing home to rescue her doll—or a trivial but whimsical incident like this:

CHICAGO, Ill. (AP)—Santa Claus was rescued from a menacing crowd and hauled away to jail Friday.

Traffic Policeman James Mullen said the merry old fellow was standing at State and Monroe streets, ringing his bell to solicit coins for a charity, when a 15-year-old lad grasped a handful of false whiskers and pulled. The elastic band about Santa's head stretched. Then the boy let go.

Hopping in rage and pain, Santa let the bell whiz through the air and strike Frank Bush, 12, cutting the innocent youngster in the forehead.

Shoppers booed Santa until the patrol wagon arrived. Santa identified himself as James Hogan. He was charged with disorderly conduct.

The following feature story is timeless. It is good today or tomorrow, this week or next:

PALO ALTO, Cal. (AP)—Figures of speech of the cavemen are still good, according to William Hawley Davis, professor of English at Stanford university. As examples he gives a "bone of contention," "an eye for an eye," "cut-throat competition," "wield a big stick," "left no stone unturned," "kept an ear to the ground," "killed two birds with one stone," "let sleeping dogs lie," and "a bird in the hand is worth two in the bush."

Professor Davis traces back to the horse and buggy days such figures as "raring to go," "prick up his ears," "bridle at," "hamstring," "take the bit in his teeth," and "do not swap horses while crossing a stream." He expects the use of such expressions to decline because of the displacing of horses by automobiles.

Structural Types

Most straight newsstories start with what short-story writers would call the climax and would place last. They present in the first few words the most interesting element—the *feature of the story.* This is not only to catch the reader's eye, but to retain the gist of the story should makeup exigencies make it necessary to lop off succeeding paragraphs.

Suspended-interest stories follow the short-story scheme of development. They lead off with words intended to arouse curiosity which is not immediately satisfied.

Both basic types may be fixed in the mind by thinking of them as built on a pyramid plan, illustrated by the following:

BOSTON, April 9.—(AP)—Umbrellas were in style in most of New England today, as rain and snow flurries dampened the Easter parade.

Even early church-goers failed to escape a dampening, for the first drizzle fell from the cloud darkened skies before 8 a.m. By 10 o'clock, the rain turned into quick melting snow. A slight rise of the mercury changed it back to rain at noon.

The essential news facts are summarized in the lead paragraph.

McCOOK, NEB., Dec. 14.—(AP)—Mrs. Peter Karthauser is one of the best window washers and polishers in her neighborhood.

When she finished washing a window in the front room of her home it apparently was invisible to a strange dog. The dog jumped through the window and landed in the parlor amid shattered glass.

Here interest is suspended, in the manner of fiction, until the end.

Most newspaper copy is organized on the inverted pyramid principle, hence much of the following discussion will pertain to it.

The Identification Principle

The lead can be likened to a spearhead with each attention-getting element a barb to be hooked into the reader's consciousness. The shaft should be tipped with something new, but the experienced reporter and copyreader are always on the alert to reinforce the reader's interest in the new with facts already known in some degree.

This is the *principle of identification,* instinctively grasped by every successful teller of stories.

A reader may know all major developments to date in, say, a criminal hunt. Then the desperado is caught. In writing of the event, a reporter will slip in unobtrusive but informative references to previous events in order to correlate the new to the old and make for a coherent story. These are called *second-day* elements and make the item a *second-day story.*

Most large newspapers have a rule that any individual mentioned must be identified at least by his address, thereby enabling the reader to orient him. Age, criminal records, relationship to better known persons, achievements, titles, professional standing—these are a few of the ways of tying up a news personality to facts the reader already knows or readily comprehends. When an expression of individual opinion is given, it should be identified with its authority. Here are a few illustrative leads, weak and strong in identification:

WEAK: If a man will not buy his share of charity certificates, knock him down, say some of the leaders in the Associated Charities campaign in Milltown.

STRONG: "Knock down the man who will not buy his share of charity certificates!" This recommendation was made early today by John T. Richards, chairman of the Milltown Associated Charities.

WEAK: Milltown should have a building and loan association, according to views expressed today by some of its most prominent citizens.

STRONG: William H. Thompson, president of the Commonwealth Manufacturing company, this morning got behind a movement to launch a building and loan association in Milltown. Or (and better): A building and loan association is to be launched in Milltown, according to William H. Thompson, president of the Commonwealth Manufacturing company, who will head the campaign as chairman.

WEAK: Freight rates between Milltown and Chicago should be reduced, according to Milltown retailers, jobbers, and manufacturers.

STRONG: "Freight rates between Milltown and Chicago must be reduced," said James Worthington, president of the Worthington Stores, Inc., this morning in a formal statement. He announced that the principal retailers, jobbers, and manufacturers of Milltown had organized a campaign to bring about the reduction.

The W-H Pattern

Whenever a story is told, the reader has questions he wants answered. Suppose there has been an accident. Immediately he wonders: *Who* was hurt? *When* and *where* did it happen? *What* sort of an accident was it? *Why* did the train not stop? And *how,* after all, did it happen? Natural questions, these. Kipling must have been recalling his own journalistic experiences when he wrote:

I have six honest serving men;
They taught me all I knew;
Their names are Where and What and When
And How and Why and Who.

Reporters often think of their stories in terms of these five W's and one H. They fashion their leads to answer naturally the most interesting of these queries, usually *who*—for all the world is interested in people. An interesting insight into the problem of news writing is to be gained by designating the five W's and H with

different crayons and underscoring the corresponding sections of leads in a newspaper, observing carefully the resultant pattern.

The most interesting element in the W-H pattern is the feature of the story. Usually, it should be in the lead, with other points following as rapidly as is possible.

What is the best lead for a story?

Uncovering the Feature

The reporter has returned from his assignment. He sits at his typewriter. From the miscellany of information raked together he must select the one fact or combination of facts that will answer the reader's unspoken first question, and then most quickly direct the aroused interest into the body of the story.

Here are facts from the Milltown Chamber of Commerce, just as the reporter might jot them down on his *hank* of folded copy-paper:

Sky Conquest company
Manufactures airplanes
One of largest of kind in world
To hire 5,000 men
Main office also to be in Milltown
Specializes in monoplanes
Buys square mile of land for plant and landing field
Will build huge hangar for planes
May build airships if planes sell well
Will sell planes to individuals and companies at from $1,500 to $25,000
Meyer Rothstein, secretary
Jack Dempsey, president
Plant to be at Main and Market streets.

How should the writer begin a newsstory concerning this factory? Suppose he starts with this *who* introduction:

Secretary George T. Soandso of the Milltown Chamber of Commerce has just landed another—

No—that will never do, because Secretary Soandso and the Chamber of Commerce are not the news. This writing is provincial. Another start:

Milltown, queen city of the plains, is to have another giant—

It tells *where,* but something is wrong here, too. The introduction reads like a circus poster. It is too flamboyant and even more provincial than the first attempt. And it doesn't, by any means, succeed in telling the news in the first few words. Let's try again with this:

It is rumored that the Sky Conquest company—

Worse and more of it. We kill the story in its cradle with those first few words, "It is rumored." The reader wants a quick focus of facts, something positive and definite, not irresponsible gossip. So:

Meyer Rothstein, secretary of the Sky Conquest company, says his concern may—

That may or may not be better. *Who,* for instance, is Meyer Rothstein, and *what* is the Sky Conquest company? Too many strangers—and then, to boot, the word "may" is fatal. "May" news is poor news. All news worth its ink is positive and specific. This introduction is wooden and uninteresting. What can be done to make it as crisp as a stalk of celery? Is time the feature? Let's try a *when* lead:

Within a fortnight, Meyer Rothstein—

But the reader isn't concerned about when something he doesn't know about will commerce. Perhaps *why* will catch his attention:

To make airplanes and possibly airships is the purpose of a factory which will—

No, that drags. It doesn't immediately bite into the mind of the reader. Factories elsewhere build planes but it is the fact that this factory is to be in Milltown that will interest Milltown readers. Maybe the feature is *how:*

With money from outside capitalists and the employment of 5,000 men, a factory soon to be erected in Milltown—

Those facts have interest, but the *what* is too slow in coming to the top. Back up and start again, emphasizing the core of fact:

Another factory, one of the largest airplane concerns in the world, will build a plant one mile square in Milltown.

This introduction tells every essential fact of *what* and *where* in 20 words. But suppose factories are an old story in Milltown.

The reader may read the first two words of the story, say scornfully, "Another factory—huh!" and turn to the comics. There is a better way of getting him to read:

One of the largest airplane factories in the world is coming to Milltown—

These factual girders of explicit *what* and *where* ought to command the reader's attention. But wait! There is another point to consider. Jack Dempsey is president of this airplane concern—yes, former world's champion pugilist. Now, let's see:

Jack Dempsey, former heavyweight champion, revealed today that he will bring what he declares to be the world's largest airplane factory to Milltown.—

Here is a springboard of both *who* and *what* interest. Jack Dempsey was a giant in the news back in his prime, and a certain interest value accrues to this reminiscent identification; likewise to the unusual fact that a one-time sports idol is now embarking on a business career in a big way. And 5,000 persons are to be employed. Hence:

One of the world's largest airplane factories is coming to Milltown, bringing with it employment for 5,000 persons. It will be headed by Jack Dempsey, former heavyweight champion, who revealed today that he has entered industry as president of the Sky Conquest company.

The last two leads are but two of the many right ways of starting this story interestingly. They play up elements having the widest appeal to readers of the *Milltown Gazette*.

II. TYPES OF LEADS

Classifying Leads

The man who edits copy *must* know news values and factors of taste and policy that govern what appears in his newspaper. He should be able to disinter leads buried by hasty or unskilled reporting. He should be a master of the art of making dull leads sparkle.

What is the best of many possible leads for a specific story?

Often it is the one that jumps to the mind of the reporter as the most natural way of relating what he has seen. Trained reporters rely on their nose for news, but even the best of them as well as seasoned copyreaders profit by an analytical and comparative study of types of leads.

Leads may be classified by any one of many principles. They may be named after the W-H pattern. They may be grouped by the psychological effects sought on the reader, by grammatical or rhetorical forms, types of news, and so on. The following categories, while arbitrary and overlapping by canons of logic, nevertheless reflect newspaper practice and classroom nomenclature.

Stressing Factual Content

Most newsstories were written not to guide nor to entertain, simply to inform the reader. As quickly as possible, they tell the main facts then proceed to details. They follow the inverted pyramid pattern.

First- and Second-Day Leads. All newsstory leads are *first-day* (obviously dealing with events reported for the first time) or *second-day* leads (detailing later developments). Here is an example of the latter. Note how adroitly and naturally the follow-up thread *ties back* the new to the old:

HARLAN, Ky., Nov. 6—AP—Theodore Dreiser, *who came to Kentucky's hills to investigate the sanguinary coal field controversy of the Harlan district,* was transformed from prosecutor to witness today by a newspaperman who sought to learn if the famous novelist practiced what he advocated.

The newspaperman—Herndon Evans, publisher of the Pineville Sun —learned from the author of "An American Tragedy" that he once

Summary Lead. Commonest of all news leads is the one in which the W-H facts are simply but effectively stated, with no important aspect omitted. Note how these *summary* leads cite the main facts that are to be amplified in the body of the story:

WILLIAMSBURG, Va., 21.—One of the largest and most valuable collections of books on dogs, the Chapin library of 2,000 volumes, has been presented to the library of the College of William and Mary by Howard M. Chapin and the late Mrs. Chapin of Providence, R. I., who spent 20 years assembling the collection.

It was the death of a little cocker spaniel, "Peter," that prompted the Chapins to begin their search for material on the history and nature of

—*New York Times*

A common fault of summary leads arises from their tendency to include too much. The copyreader should make sure that the reporter's zeal to pack facts into the opening paragraph has not included so many as to crowd them and to discourage the reader.

NEW HAVEN, Conn., Jan. 24—History students at Yale will hereafter be aided by 28,000 newspapers, published principally on the Atlantic seaboard from Maine to Maryland between 1800 and 1870, which are in a collection which was obtained by the library of the university with the aid of the Yale Library Associates, and includes copies of the Pennsylvania Gazette, owned and printed by Benjamin Franklin; The Boston Gazette; Dunlap's American Daily Advertiser of Philadelphia; The Massachusetts Spy of Worcester; and the United States

—*New York Times*

Such a lead should be broken up by the copyreader into shorter sentences or rewritten. It could start off with a simple news statement—that Yale has acquired 28,000 historic newspapers. Another way of emphasizing the *what* would be to pick out an especially interesting paper, perhaps citing a whimsical or noteworthy passage, then to swing into such details as how the collection was obtained. Consideration of *why* might suggest a lead emphasizing the importance of old papers to students of history. *Who, when,* and *where* elements are of secondary importance in this story, but delving into *how* the collection was secured might yield a fascinating yarn about old attics and other sources of certain papers.

Comprehensive Lead. This provides an overall picture of a number of events, each one having a common relationship to a central fact. Sometimes they are called *roundup* leads. The following example is to be classed as a comprehensive lead, but in it can also be seen a summary lead, a second-day lead, and a feature lead. The *when* element is stressed in the opening sentence presenting the essence of the news, followed by a recital of the salient facts:

WASHINGTON, Nov.—A distinctly Democratic trend was discernible today in yesterday's elections.

The Democrats captured three of the five congressional seats at stake in the balloting, elected a governor in New Jersey by a smashing ma-

jority, probably elected a governor in Kentucky, and were generally successful in mayoralty contests in New England states.

The greatest upset was in the Eighth Michigan (Saginaw) district

—*International News Service*

The second paragraph of such a lead sometimes numbers the important facts, 1–2–3 style, becoming a sort of secondary lead, with the rest of the story detailing each of the enumerated points.

The Accident Lead. A combination of the comprehensive and summary leads is utilized in stories carrying lists of names so important they must precede other details. This *who* element is inserted after the briefest possible account of what has happened. Because this specialized introduction is often used on accident stories it is called the *accident* lead. An example:

Four members of the crew of the U.S.S. Colorado were killed yesterday afternoon when a five-inch anti-aircraft gun exploded while the ship was engaged in gunnery practice off San Pedro, Calif.

Four others were critically injured and five more seriously injured.

The dead are:

Lieut. Ralph F. Bradford Jr., Pontiac, Ill.

Lewis A. Clark, seaman second class, Los Gatos, Calif.

Maurice Hawkins, seaman first class, Hastings, Mich.

J. J. Schnur, seaman first class, St. Louis, Mo.

Those critically injured are: Lieut. (junior grade) Winston I. Quattlebaum; Ensign John B. Huntley; R. O. Duff, seaman first class; G. E. Swift, seaman first class.

Those seriously injured are: H. J. Hinton, J. R. Kowalski, C. V. Stover, H. E. Lutz, W. H. Duval, all first class seamen.

The Colorado returned to the naval base as soon as possible after the

—*Washington Post*

If the names number more than 10 or 15, it is customary to list them separately—usually in boxed or bold type—rather than to overload the lead.

The Punch Lead. This lead meets the frequent requirement that the lead paragraph must start with the biggest feature in the story —with a *punch*—and that each sentence and paragraph must be introduced by important facts. Examine the following and review the other leads cited with this principle in mind:

Tiny little legs, seared and blackened by third-degree burns, have been "rebuilt" by medical science for four-month-old Sandra Brown.

For more than a month, the child, daughter of Mr. and Mrs. Clarence Brown, 1426 E. Grand ave., has been on her back at Iowa Methodist hospital, her heavily bandaged legs held in the air.

Severe burns that at first threatened to take her life—burns so deep blood vessels were destroyed—presented doctors with a huge task. But

—*Des Moines Register*

The victim rescued the attacker last night in a crime drama with a nautical flavor that centered about the coal barge Hollywood, tied up at Smith street on the Gowanus Canal, Brooklyn.

Captain John Roberts, 21 years old, 6 feet 1 and husky, a coal barge skipper of a long line of coal barge skippers, was at peace with the world, puffing his pipe in the shadows of his cabin, which was lighted chiefly by the glare from a brightly burning coal stove. He was slowly

—*New York Times*

Guidance, Amusement

But stories may be written obviously to give the reader guidance and entertainment, as well as information. Their leads may be serious or light, provocative or startling.

Crusade Leads. Below is a *crusade* or campaign lead, so named because it is typical of leads used by newspapers in crusading against some abuse or evil. In this case the campaign was directed against misuse of authority, and the newspaper accomplishes its editorial purpose by indirection. Observe that this also is a summary lead and a second-day lead.

A police investigation into the alley parking situation throughout the city, and especially in the South End, was launched Saturday night, after Alderman Albert Smith of the Eighth ward, riding in a police squad car, directed two policemen to place arrest slips on several machines parked on private property.

One object of the investigation will be to determine by what authority the alderman assumed charge of the squad, since Chief of Police John J.

—*Evanston (Ill.) News-Index*

The Astonisher Lead. Exclamation marks are called *astonishers* in newspaper parlance. Notice the first eight words in this lead; they offer every possible inducement to read more of the story:

Casting a bombshell into the County Commissioner race, Mrs. J. O. Miller, a former state president of the League of Women Voters, today revealed a six-year secret, that Senator William D. Mansfield and David

L. Lawrence played under-cover roles in bringing about the arrest of County Commissioner Joseph G. Armstrong.

Mansfield, a Republican nominee, and Lawrence, Democratic nominee,

—*Pittsburgh Press*

Astonisher leads often can be enlivened with humor:

There was treason afoot yesterday!

A man called up the Arizona Daily Star, inquiring as to how to set his camera to get a good snowstorm picture. Asked what kind of a camera he had, and learning it was a "Brownie" the man was advised to get a professional photographer—in fact we offered the services of our own J. Robert Burns.

After this advice had been gratefully accepted, it all came out of the bag!

The Miami (undoubtedly Florida) chamber of commerce had phoned our man, requesting a good Tucson snowstorm picture immediately.

Just wait until Florida has another hurricane. —*Tucson (Ariz.) Star*

The Cartridge Lead. The cartridge lead is explosive. It is the shortest way of telling a bit of news.

"Whaler Bill" Muldoon is in jail.

This eccentric character, whose long beard and tall tales have enlivened the water front for many years, has been sought by police for three weeks as an accomplice in the murder of two sailors, John Axel and James Smith, of S.S. Reba Poore. Yesterday he was seen slowly

The You-and-I Lead. Some stories are told effectively by dropping into an informal *you-and-I* tone. Often they amuse or entertain. Or they may with varying degrees of subtlety seek to direct the reader's thinking, in which case they may become editorialized news and, preferably, carry a byline. Observe the deftly restrained use of this technique in the following story by Damon Runyon:

WASHINGTON, Dec. 1—You are in Washington, District of Columbia, the capital of the nation, and you see in the middle distance the contour of the building that is called the White House.

You should be reflecting on the historical background and the significance of this building which to our 130,000,000 stands as the symbol of a free government. Instead, you find yourself thinking of it as Heartbreak House.

You think of it as the place where, at regular intervals, we install one

of our well-meaning citizens as the leader of our country, and then proceed to break his heart. You recall the way we go about breaking the heart.

Our well-meaning citizen that we have selected as the tenant of Heartbreak House usually beams upon the multitude that roars cheers of welcome at him, unless he is of that "dead pan" type of visage that never for an instant opens the window of a smile to show what is in the soul. Probably, however, his heart is light within his bosom that one day. He is happy.

That day is the day we start in to break the heart of our well-meaning citizen. We are paying him $75,000 a year for the privilege, and giving him yonder building for his headquarters. We are giving him Heartbreak House. It is not our fault that he did not first inspect the premises and discover that they are haunted by spooks of disappointment, disillusion, and mental and spiritual agonies.

Heartbreak House is not as secure as the humblest cottage in the world. It is not secure to privacy, the inalienable right of every American citizen, except the well-meaning citizen we install there.

That is part of our system of breaking the heart of the well-meaning tenant of Heartbreak House. We misconstrue the best of his intentions. We question his motives. We deride his theories. We impede his actions. By the very simple expediency of purposely misunderstanding his well-meaning, we soon have him thoroughly bewildered, and then he is definitely on his way to a broken heart.

Of all the well-meaning citizens with whom we have tenanted the premises down through the years of the republic, only a few had a cardiac fortitude that resisted our efforts to break their hearts. Only a few emerged from Heartbreak House still able to smile.

You reflect that it is strange, in view of this record, we still teach every male child born in this great country that he has a chance to one day be a tenant of Heartbreak House.

—© by King Syndicate

Suspended-Interest Lead. The *suspended-interest* type of news-story, as has been noted, is similar to the short-story form of fiction. It begins with minor events and reserves it climax to the last. Often a time-order sequence is followed, in which events are related in the precise order in which they happened. This is one of the most natural ways of telling a story and many times is an economizer of space as well. Study the sequence in the following:

When Paul Palace, 21, began his love epic early Wednesday morning, the meter of the taxicab registered 35 cents. That was in front of 1016

Polk st. right after he had helped Miss Irene Casteleo, 17, from the porch of her residence into the cab.

"Marry me," urged Paul. "Tick, tick," reiterated the meter.

"I'm too young," argued Irene. "Tick, tick. Click!" And the proposal costs already were $3.85.

Came the dawn. Came several extra replenishings of gasoline, which the journey had required.

"I cannot live without you," protested Paul. "Tick, tick," murmured the faithful meter.

"You'd better take me home," protested Irene. "Tick, tick. Click!" $19.15.

Sunrise. Early workers abroad. Later workers abroad. Still later workers abroad. Workers leaving their offices for lunch. High noon.

"I'll be true always, if you'll have me." This from Paul. "Tick, tick."

"Mama will be very angry that you've kept me out so late." "Tick, tick. Click!" $57.95.

School was letting out. Offices were closing. Dusk. Street lights. Dark. Night.

"You shall never leave me. You must say 'yes.'" "Tick, tick."

"No, I've told you. Take me home." "Tick, tick. Click."

And when Paul assisted Irene from the cab in front of his sister's home, 1338 Roosevelt road, the meter was putting on the finishing touches to $79.65.

Paul had intended to continue the proposal in his sister's parlor. But police were waiting for him there. Terrified at their daughter's 18-hour absence, Irene's parents had invoked the aid of detectives.

Last night Paul was locked up in the Maxwell st. police station and the charge was kidnaping—and $79.65. —*Chicago Herald-American*

Grammatical Forms

A story may be started with any part of speech, any grammatical form known. The following examples are illustrative, but it should be noted that each can be fitted into categories already cited.

The Infinitive Lead. Here is an *infinitive* lead—a device for introducing a minor note of suspense. It is useful to avoid having all leads begin alike:

To get food and clothing for his children, Robert E. Lanich, aged 32, of 1263 Indianola avenue, planned to turn burglar, he admitted to police, Tuesday.

Lanich is the suspect who broke away from Patrolman Clement. He

—*Columbus (Ohio) Evening Dispatch*

The Participial Lead. The *participial* lead also avoids beginning a story with the articles "the," "a," and "an," and suggests action from the first word on:

Tripping and falling within inches of the goal, George "Tuffy" Davidson, fleet Greyhound fullback, almost made the scoreboards read 6 to 6 yesterday in the annual gridiron battle between Yankton College and Coach Elmer Belding's Tigers.

The 6–0 victory for the Blue and White puts Wesleyan in the lead

The Question Lead. As useful to the workman as a crowbar is the *question* lead to the newsman. It gets a quick bite under a corner of a fact and, with the reader's curiosity as a fulcrum, pries selected information out of a mass of details. It must titillate, pique, or challenge reader interest at once, or it fails. And because it is so easy to use, some reporters employ it too frequently, giving their stories a monotonous sameness. Note how, in this example, the opening question is immediately followed by a complete answer:

When and where did William H. Vanderbilt, the railway magnate, make his much quoted remark, "The public be damned"?

John Kelley, former Tribune reporter, has researched the incident carefully and recorded his findings in "Forty Years of Newspaper Nights."

Vanderbilt was interviewed by two reporters at Michigan City, Ind., Oct. 8, 1882, in his private car on a Michigan Central train running toward Chicago. They were John D. Sherman and Clarence Dresser. These men supplied Chicago newspapers with syndicated news of the Hyde Park region, then outside the city.

The only paper that quoted Vanderbilt as saying "The public be damned" the next day was the Morning News. Dresser, who was Sherman's assistant, gave the same story to other papers, but his copy did not contain "the public be damned." He explained the matter by stating that in the News office he had been questioned about the interview by Col. Nate Reed, an editor, and had told him about "the public be damned." The latter added it to the interview.

Vanderbilt denied the utterance when interviewed later, saying, "This is an injustice to me." When he passed thru Chicago on his return, he refused to be interviewed. Both Sherman and Dresser agreed that he had made the remark. Sherman was the questioner at the interview. The dialog between them, as published in the Morning News, follows:

Reporter—Does your limited express pay?

Vanderbilt—No. We run it because we are forced to do so by the action of the Pennsylvania road. It doesn't pay expenses. We would abandon it if it were not for our competitor keeping its train on.

Reporter—But don't you run it for the benefit of the public?

Vanderbilt—The public be damned. What does the public care for the railroads except to get as much out of them for as small a consideration as possible? . . . Railroads are not run on sentiment, but on business principles.

This context discloses that the remark was merely an impatient interjection of a realist, and fairly innocuous of intention.

—*Line O' Type or Two; Chicago Tribune*

The Quote Lead. Another overworked beginning for interviews or for stories of events featured by speeches is a *quotation.* Below is an example of how it may be used to open an obituary:

"I'm not a slave to business; rather, I make business my slave, and besides, it's my recreation."

That was the philosophy of R. H. Fyfe when, on his 90th birthday anniversary January 5, he was asked why he didn't retire.

And as before he continued to direct the great shoe house of R. H. Fyfe & Co., in the Fyfe building at Woodward and Adams streets. He

—*Detroit News*

Here is one of many ways to avoid the easy temptation of starting with quoted comment:

TULSA, Okla.—(AP)—Clyde A. King, Tulsa banker, finds a knowledge of psychology useful in his business.

He advises lolling comfortably in a chair, feet on the desk, and perhaps even a cud of tobacco in the mouth.

"The customers, by golly, used to mistrust a banker who sat up alertly, with his hat on or even within reach," he points out. "But when a banker can make himself comfortable, with his feet on the desk, you just know he's a banker with an easy conscience."

Dependent-Clause Lead. Sometimes a story hangs on a choice somebody has made, an uncertainty, or other conditional factor. To emphasize it, *dependent-clause* leads, started by conjunctions, are useful. Examples:

CAUSAL: Because he spent five cents before breakfast, Peter
CONCESSIVE: Although he dived under his yacht four times, Capt.
CONDITIONAL: If he had known how to spell the word cauterize,

Johnny Jones would be the champion of Blue Earth county public

TEMPORAL: While her husband was asleep in an adjoining bedroom, Mrs. Jonathan Fairbank was strangled to death by a loose curtain cord

Noun-Clause Lead. This is simply a lead starting with a clause taking the place of a *noun.* The opening word is often—too often—"that." "How" and "why" are also used. Typical examples:

How to use a fork properly is a question agitating the Binksville Women's Club. Members present at the regular weekly meeting yesterday were divided into two articulate camps when Solomon Jones, quoting from Emily Post's book on etiquette, declared that chicken

Whether the blizzard will compel cancellation of the classic gridiron battle between Whitman and Longfellow schools is not yet determined. Officials conferred by telephone this morning, but action was postponed until tomorrow. If the weatherman permits the rain and sleet, harassing the northern part of the state, to sweep south and add to the distress of

That India faces disaster from World War II is the belief of Dr. Paul Dibbler, returned missionary who spoke last night to an audience

The Prepositional Lead. Because a *preposition* is a word that connects a noun or pronoun to some other word and shows a relation between them, it may carry a low-grade note of suspense when utilized at the beginning of a story. Occasionally it can be used to advantage, however, as a device to bring forward a word or a phrase that embodies the feature of a story. Examples:

At midnight tonight, a cascade of fireworks will boom and crackle—that is, if Sheriff B. C. Jones gets $500 from the county before 5 p.m.

Off on a perilous mission to Alaska, two Jiggsville boys bid farewell to parents and friends this morning. They are Amos Burg and Marcus

With the warning that prepositions are usually as inadvisable to begin a sentence as to end it with, the following list of commonly used prepositions is presented:

at	but	till	below	besides
of	down	upon	until	between
in	from	with	under	beneath
to	into	about	behind	against
up	over	above	during	regarding
off	past	after	except	concerning
for	save	among	within	respecting

Special Rhetorical Devices

Quite obviously, every rhetorical trick known to writers is at the command of the newswriter. Examples of several already have been cited; here follow others that, by custom or frequent use, have names derived from their rhetorical forms.

The Then-and-Now Lead. A favorite device of the reporter seeking to breathe life into history is the *then-and-now* lead. It is built on the dramatic contrast, and must move rapidly, as:

VANCOUVER, B.C., Dec. 20—Twelve years ago a penniless young Englishman left this city for the Yukon. Today he is a wealthy mine owner and his name, John Smith, is revered throughout England as the rebuilder of bombed churches.

"Vancouver was good to me," he recalled today as he visited old

The Here-and-There Lead. Contrast in space may be as effective as contrast in time:

Instead of awakening each morning and going to the office under a clear Arizona sky, in Europe day after day, year after year, one arises under heavy clouds dripping with the threat of war. Over there is a gloomy, ominous atmosphere, compared to one of cheerfulness here.

Such a picture was painted verbally here today by Loren Carroll, former city editor of the Paris edition of the New York Herald-Tribune, sojourning in Tucson while he works on another book.

"When you go over there, you are determined not to let the tension get the best of you," the author and newspaperman said, "but you can't help it. After a while you become a part of it. —*Tucson (Ariz.) Daily Citizen*

The Anecdote Lead. A popular self-starter for the news-feature writer—and all public speakers—is an *anecdote.* A swiftly told tale attracts attention and sounds the keynote for what follows. The following anecdote lead introduced a suspended-interest story a column long:

NEW YORK, Nov. 10.—Poor old Pat Crowe was picked up—once again—on the Bowery. Soaked with rain. Hat in hand. Begging for pennies. Once he held up trains.

"I'm Pat Crowe," he boasted in the police station.

The young detective did not know who Pat Crowe had been. The old man brought out his thumbed deck of staled clippings to convince them that he had once been a man.

That's New York for you. A tragedy on every corner. No one knows or cares. The other side of it is that the man who has made

—© *Herbert Corey in the Chicago Daily News*

The anecdote lead requires deft handling. Regardless of how interesting the tale may be in itself, it fails as a lead unless it ferries the reader to the body of the story. Occasionally the sheer appropriateness of the anecdote does that by suggestion; more often a *steering sentence.* In the above example, "That's New York for you," does the trick.

The Freak Lead. First cousin of the anecdote lead is the *freak* lead. It has infinite variations, limited only by the ingenuity and skill of the writer. It may employ alliteration's artful artifice, irony, sarcasm, obvious understatement, "wisecracking," "tearjerking," or any of the multifarious rhetorical devices known to man. Frequently the story is launched with an imaginary tabloid drama or dialogue; sometimes the prelude is a verse; sometimes a significant quotation or a parody on one; sometimes a prose picture, or some other bit of pretentious writing. Overworked, the freak lead becomes tiresome and repellent, yet one or two freak leads in a newspaper brighten it up. Here are two rather good ones:

Stephen Vincent Benet
adores
Edna St. Vincent Millay
especially
on his 39th birthday
when he's about to write a new
epic poem about the American
frontier, stop, period, end of
sentence.

Mr. Benet, the boy bard of 1928, the kid poet who sprouted a moustache so he would look mature after writing that epic poem, "John Brown's Body," confessed today with a loud sigh that he is about to start another poetry-writing marathon.

"It will take," he screamed over a bad telephone connection from his remodeled farm house at Clinton, Conn., "about two years!"

It will be one of the longest poems in the history of the world.

It will be all about the titanic struggle of the brave pioneers against the bad Indians, the bad plumbing, and the bad whisky.

"The trouble is," Mr. Benet mused (if you can muse while screaming), "what is the poor poet going to do for money in the meantime?"

He said he would probably go on writing short stories—he writes them in a cramped longhand, which isn't exactly a speedy method

—*Earl Wilson in the New York Sun*

There are several possible leads for the Ferdinand Breher story.

His father obtained the farm, which is near Victoria in Carver county, from Abraham Lincoln.

Or, Ferdinand Breher and his four daughters run their 80 acre farm near Victoria. Only four persons in Carver county know more about cows than Ferdinand Breher. Those are his four daughters.

Or, seven years ago F. Breher sold 6 of his 16 cows, and determined to give more attention and more feed to those remaining. In six months he had to purchase two additional milk cans.

Maybe the Lincoln lead is the best. Breher has a warrant in the house that says under authority of an act of May 3, 1855 (an adjusted com-

—*Minneapolis Journal*

The Figurative Lead. An offshoot of the freak lead is the *figurative* type. Highly imaginative, often it takes the form of a parable:

EVANSTON, Ill.—Si, the 18 year old bay who for 12 years has delivered milk to Evanston back doors, soberly crunched his breakfast oats at his stall in the Borden Farm Products company barn at 1012 Church street, this morning.

"So this is to be my farewell party," he moodily reflected—that is, if horses really do reflect—and he fell to licking a lump of rocksalt in the corner of his feed box.

He was almost alone in the stable. For the past few days the other horses had been going. They were now scattered over Chicago. His turn would soon come now.

There was a gentle whirr outside. Si's ears snapped to attention. A spick and span electric delivery truck stopped. On its sides was painted: "Drink Borden's Milk." It was one of a fleet of 30 installed by the Borden corporation in Evanston as an experiment in cleanliness, service, and economy.

The passing of the horse drawn milk wagon in Evanston may mark the coming of a new era in the retail milk business where electricity will do the work, according to E. H. Phalen, manager.

—*Christian Science Monitor*

The Epigram Lead. A staccato tempo marks the *epigram* lead. It may aptly cite a general truth, moralize, summarize the entire story, or simply catch a glint of human interest. Often the effect is attained by a touch of whimsey or humor, perhaps captured in

an unusual combination of archaic words. It is used to introduce both straight news and feature stories. Two examples:

"Just tell the world with ear rings."

With jade for excitement, cut steel for passion, moonstones for contentment, and pearls for sympathy, milady may express every mood and still go garbed as Fashion dictates in somber black. She can interpret all her inmost feelings, just by careful selection of the dangling drops with which she adorns her ears.

With 4,000 pairs of ear rings being sold in Minneapolis every week to devotees of the gentle art of "knocking 'em cold," an explanation was sought of Miss Erma Banks, head saleswoman at the jewelry counter

—*Minneapolis Journal*

It's great to be young in America.

Then the world is one big dream—an oyster to be opened by the gentlest of taps on its shell. To be young is to do things, to look forward to doing bigger ones.

Yes?

Tell that to Ethel Eskow.

She's young, too—only 16—but youth for her is a dead-end street.

Faced with a life of doing without, her one dream already shattered, Ethel tried a quick exit Thursday noon. She failed, but her attempt brought to public notice the lengths to which even youth in this land of hope can be driven.

A stomach pump applied at Jefferson Hospital revived her after the girl had swallowed poison in the waiting room of the Reading Terminal. She was sent home.

To what?

To a family on relief. To a father out of work these last four years and a mother worn and ill because of privation.

Things were not always that way. Ethel's father, a glass designer, had steady work to support the bright and cozy little home at 1929

—*Philadelphia Inquirer*

Tests for Leads

A review of the foregoing yields the following conclusions, for the guidance of both writer and copyreader:

1. Leads should be simple, brief, compact, vigorous, attractive, and should shoot straight as a rifle bullet into the reader's attention.

2. They should be written in a manner appropriate to the subject matter. Not all stories are serious; not all may be treated in a light manner. Leads that are bombastic, exaggerated, weak, inadequate, fan-

tastic, or marked by faulty perspective should be edited or rewritten into correct form. Involved leads and lead sentences should be split up and made more forceful and vigorous.

3. They should not carry gratuitous opinion of the writer, unless they are signed.

4. They should fix authority for information lest the reader question the story's authenticity.

5. They should vary in style. The more varied the leads, the more interesting the newspaper.

6. They should avoid beginning with nonessential details, such as "Last evening," or "at 2:39 o'clock this afternoon." Details of time and place, unless vitally important, should be made subsidiary.

7. Copyreaders should be alert to detect and bring to the fore "buried" leads—important news mistakenly lost in the body of the story.

8. Above all, *leads should be accurate.*

Leads that present the essential facts of the news far outnumber those of the types that introduce news-feature and feature stories, which usually take the suspended-interest form. Summarizing leads to be adequate must:

1. Begin telling the vital news facts and features with their first words.

2. Furnish a clear-cut, logical beginning for the newsstory which can be amplified without forcing repetition.

3. Answer *what, who, when, where,* and often *why* and *how*—in short, answer every urgent question of the reader regarding the event, the actors, the time, the place, and the method.

4. Supply the gist of the story so that succeeding paragraphs can be dropped should exigencies of time or space make that desirable or necessary.

5. Carry sufficient identification for reader acceptance and understanding: authority, in case of quotations or announcements; reference to what has already happened, in second-day stories.

Now, one last word: Cultivate a lead *consciousness.* As you read, observe closely the technique the writer has used to open his story. Identify it by name. Ask yourself why he utilized it rather than another. Can you improve upon it?

CHAPTER X. *Building the Story*

True ease in writing comes from art, not chance,
As those move easiest who have learn'd to dance.
—ALEXANDER POPE (1688–1744), *English poet and essayist.*

It seems like the longer I write the shorter I make my articles. I remember my first newspaper job was on the Press-Argus down home. One day one of our senators was in town and the editor sent me over to interview him. When I got back to the office the editor says, "Well, did you interview the senator?" I says "Yes." He says "What did he have to say?" I said "Nothin'." The editor said, "Well, go ahead and write up the interview, but try to hold it down to a column and a half."—BOB BURNS (1896–), *actor and columnist.*

(© by Esquire Features, Inc.)

Keep the Reader Moving

The lead is important. Yet it is only the front porch—there to entice the reader to the doorway whence he is to be escorted room by room through the house. The unseen guide is the reporter.

The reader often is lost between the lead and the body of a story. Perhaps the reporter has so concentrated on the lead the rest of the story is written hastily and lacks unity, coherence, or emphasis. Or the lack may simply be a *steering* or *bridge sentence.* Frequently a copyreader will add a well-chosen word or phrase that supplies the missing link. Note how, in the examples of the preceding chapter, leads are hinged to the paragraphs that follow them.

Coherence, always closely related to unity, may be attained in various ways. Simple stories present little difficulty, but problems of organization arise when one has to select, out of many details, those that are most significant.

The rhetorical principle of emphasis is violated when the body of a story fails to complement details given in its lead. If the feature of a lead is a puppy killed while toddling after a little girl crossing a railroad bridge, every reasonable question the reader might have about the puppy should be answered.

Which Pattern?

Almost the first thing a copyreader notes, as he reads a new piece of copy, is its structure. Is it planned to fit the common inverted pyramid pattern? Or does it have suspended interest and conform to the upright pyramid?

Here is a simple newsstory, diagrammed.

GRAND CANYON, ARIZ., April 9, —(AP)—On the south rim of Grand Canyon's spectacular mile deep abyss, more than 2,500 worshippers gathered at sunrise today for the fifth annual shrine of ages Easter services.

The summary lead—the whole story in brief.

The program, marked by musical presentations by a 50-voice capella choir from Arizona State Teachers college at Flagstaff, was nationally broadcast (NBC).

A major detail—with facts of minor importance following in descending order.

In his Easter message, the Very Rev. Edwin S. Lane, dean of the Trinity Episcopal cathedral, Phoenix, cited the great chasm of the Grand Canyon as "symbolizing peace to the individual, peace to the world that can come only through greatness of soul."

And here is a simple illustration of newsstory following the suspended-interest plan.

Thomas F. Flurry, of New Suffolk, L. I., bought a new car yesterday and tried to drive it in the heavy traffic along Jamaica Avenue, Queens. He got nervous when he mixed himself up in a traffic jam at 163d Street and Mounted Patrolman William Searby, of Troop F, tried to help him out of his trouble. Flurry touched something and the car shot ahead so suddenly that it bowled over the horse and Searby was pinned beneath the animal for several minutes.

Details told in straight time sequence.

Shooter, the horse, was treated by a veterinarian; Searby was treated for injuries of the leg and was excused from duty. Flurry was taken to Jamaica Court, where it was charged that he had no operator's license, and Searby brought a charge of assault against him. Flurry was held in $500 bail for hearing Friday.

The details of the affair at the moment—its climax.

—*New York Herald Tribune*

Combinations of these two basic styles are possible:

A summary-style lead.

MANITOU SPRINGS, COLO., Feb. 19—(AP)—The motorist with any "regard for his future abode" should sing hymns as the speedometer climbs upward, the Rev. L. C. Miller said in a safety sermon at the Mennonite church.

Now a series of details that suspend interest until the final climactic line.

His selections at different speeds:

At 25 miles per hour, "I'm but a Stranger Here, Heaven is My Home."

At 45 miles, "Nearer, My God, to Thee."

At 55 miles, "I'm Nearing the Port and Will Soon be at Home."

At 65 miles, "When the Roll Is Called up Yonder I'll be There."

At 75 miles, "Lord, I'm Coming Home."

Keeping such diagrams in mind will aid the copyreader in backstopping the inept or careless reporter. If a story cannot be readily diagrammed, it probably lacks a desirable structural firmness and needs the assistance of a sharp pencil—or a typewriter.

Developing the Story

Various methods are used to lure the reader's eye from the introduction into the body of a composition and, withal, to keep the whole composition unified, coherent, emphatic. Rhetoric textbooks discuss such techniques exhaustively, but the following are those most commonly used in newspaper stories: (1) significant details; (2) time sequence; (3) quotations; (4) words and phrases; (5) combinations. Each will be discussed in detail on succeeding pages.

1. *Significant Details.* The ordinary lead presents the important or striking facts; to expand them in succeeding paragraphs—inverted pyramid style—is a favorite way of writing the rest of the story. This method is comparable to the process in logic known as deduction, proceeding from the general to the particular.

On page 130 were given facts about a new factory to be established at Milltown. Now here is one way they should NOT have been strung together:

ONE WRONG WAY

Secretary George T. Soandso of the Milltown Chamber of Commerce announced this morning that he has landed another giant industry for

Milltown, queen city of the plains. Secretary Soandso is a young man who is ever alert and vigilant for the interests of this our thriving city and this time he believes he has beaten his own remarkable record in capturing of mammoth factories. Milltown is fortunate indeed in retaining Secretary Soandso's services despite the efforts of our jealous neighbor, Factoryville, to lure him away with filthy lucre. Realizing Milltown's brilliant future, he has promised to remain.

The new factory, Secretary Soandso says, will be at Main and Market streets. Secretary Soandso announces that the factory owners have bought a square mile of land there and will put up several buildings. It will be one of the largest factories in the world, Secretary Soandso says.

Milltown will be delighted with Secretary Soandso's announcement that the new plant will give jobs to about 400 men. Milltown long has needed an industry like this and is willing to rebate taxes, donate the site, put in a switch track, grant free water, give up a street, or do anything else in reason. Lucky indeed it is that at this time our mayor is that sterling and patriotic citizen, Peter Jimpson.

Secretary Soandso says the new factory will make airplanes of all kinds, marking one of the truly remarkable inventive developments of this age. Secretary Soandso says they will sell from $1,500 to $25,000 and will be monoplanes, although Secretary Soandso announces that the company may also make biplanes if business is good enough. The planes will be sold either to private individuals or to airplane lines. The main office will be here. Meyer Rothstein is secretary of the monster new company, Secretary Soandso announces.

The name of the new company, which will employ at least 5,000 men or more, according to Secretary Soandso, is the Sky Conquest company, and it is reported to be well backed financially. The plant will be at Main and Market streets, where Kent Hunter, the first brave Milltown pioneer, used to live and have his being.

Secretary George T. Soandso of the Milltown Chamber of Commerce is to be heartily congratulated on this his newest triumph and we hope he will stay here many successful and happy years.

Jack Dempsey is president of the new Milltown industry.

Secretary George T. Soandso of the Milltown Chamber of Commerce, although a young man, being only 28, has made a brilliant record, of which he may well be proud.

There we have 500 words of pure drivel without logical sequence, fit only for the wastebasket. Now for one of the hundred-odd right ways of handling the story:

ONE OF MANY RIGHT WAYS

Jack Dempsey, ex-pugilist, is training to pilot the world's largest airplane factory into Milltown. It is the Sky Conquest Co., of which he is president, and its plant, including a huge hangar, will be located on a square mile of land at Main and Market streets.

The concern specializes in monoplanes for both individual and commercial use, according to Secretary George T. Soandso of the Milltown Chamber of Commerce, who made the announcement. The machines will range in price from $1,500 to $25,000, and a landing field in connection with the plant will provide testing grounds.

Five thousand men will be employed. Meyer Rothstein, secretary, will be in charge of the main office, also to be located here.

By arranging facts in order of descending importance, by eliminating superfluous words and overworked phrases, and by mentioning the secretary only once, the story is told in about 125 words. Brevity, simplicity, and vigor always guarantee more readers for a story. Hackneyed words and phrases, buncombe, personal exploitation, and elaborate phrasing drive readers away. One mention of the chamber of commerce and its secretary is much more effective than many.

2. *Time Sequence.* Perhaps the simplest method of telling any event is to start "In the beginning—" and then relate the action in chronological order. Ordinarily, it is too slow for a newspaper lead, but some news-feature writers utilize it to suspend interest until the final paragraph.

Several examples have already been given; here is another:

TUCSON, Ariz.—(AP)—An injunction suit against four Arivaca miners was being tried in Superior Court.

"What's the name of your mine"? asked Fred W. Fickett, attorney.

"Damned if I know," replied the witness, Claude B. Clays.

Indignant, the attorney repeated his question. He got the same answer. At that point the judge intervened.

Clays explained: "Judge, that is the name of the mine—Damned If I Know."

Frequently an action tangent of the lead becomes the starting point of the next paragraph, with one or more paragraphs thereafter following the events in order of their occurrence. Study this development in the following example:

The lead is a summary—yet has an aspect of suspense that carries the reader on.

Peggy Sweem, 4-year-old dancer, will be denied the thrill of her scheduled dancing debut at a children's party on Christmas eve. Peggy, curly-haired daughter of Mr. and Mrs. Dorwin Sweem, 1530 Ninth st., paid that price to become a heroine in a traffic accident Wednesday afternoon.

An action element from the lead is picked up.

In company with two playmates—Jane Ann Sharp, 3, and Jane's brother, Bobbie, 5—Peggy started across the street in front of her home at 1:30 p. m.

The story from here on is simple narration—telling what happened—in the order that it happened.

The children were headed for the Sharp home at 1535 Ninth st. with candy for Larry Sharp, 2, a brother of Jane and Bobbie.

As the trio, hand in hand, stepped out from in front of a parked car, Peggy heard an automobile approaching. Pushing Bobbie, who was in front of her to safety, Peggy turned to rescue Jane, who was behind her.

There was a grinding of brakes and the two girls lay prostrate.

—*Des Moines (Iowa) Register*

The second paragraph of the above story illustrates the rhetorical use of the *tie-back,* already noted in second-day leads. It *rehashes* previous events of a related character. While providing a background of understanding for the reader, it arouses and suspends interest to be satisfied only by further details—in this case, narrated in chronological sequence.

To be distinguished from tie-backs are *tie-ins.* These are bits of information about contemporary events which supplement a story. Had parents of the children in the above story been simultaneously doing something of dramatic interest, it could have been tied-in. Another type of tie-in is found in stories which place important contemporary or future events near the beginning of the story because if they were placed near the end, they might be killed in makeup. For example: Announcement of a political candidate speaking during the day might well be interpolated after the lead of a general story about him, even though doing so would interrupt its smooth flow.

3. *Quotations.* Quick transition often can be secured by using apt quotations. Observe the word economy as well as the quick-step march of this little yarn:

SALT LAKE CITY, Jan. 25—(AP)—Donald Carl Phillips, a 40-year-old jail inmate, offered an eye today to a 16-year-old Georgia girl who, he heard, is losing her sight.

"I'm not doing this as a publicity stunt, and I'm not doing it as a debt to society," he said. "I want to be able to know that the girl can romp and play like other kids."

Phillips, whose criminal record dates back to 1915, said he learned of the girl's plight from another jail inmate and sent an airmail letter to her father, George Giger of Roberta, Ga., offering the eye.

In some cases the story can best be told with conversation or with long quotations, occasionally relieved by explanations, summaries, or description:

BOSTON, Jan. 21.—A dinner at the University club Thursday evening will be the scene of "finals" for the public speaking class of Boston university's evening division, with a generous helping of mid-year exams as the last course. Prof. William G. Hoffman of the English faculty will grade students according to the quality of their after-dinner speeches that evening.

"I can't understand why the students are so eager to spend all the time and trouble to prepare after-dinner speeches," Professor Hoffman said in discussing the examination. "It would be much easier for them to take a written examination. But every year when I ask them to make their choice they all favor a dinner followed by five-minute speeches for their final exam.

"I am, however, in favor of the procedure. It gives the speakers the incentive of a more realistic setting." —*New York Times*

4. *Connecting Words and Phrases.* Numerous expressions are little verbal turnstiles passing the reader easily from one paragraph to another. While they should be used sparingly, sometimes they are helpful in unifying long stories. Here are a few:

To stress time: meanwhile, in the end, at length, now that, formerly, at the same time, along with, now.

To point out: here, in this case, at such times, here again, thereby, therein.

To cite: for example, a case in point is, for instance.

To except: irrespective of, with this exception, except for this.

To summarize: on the whole, in a word, as was pointed out, to sum up.

To explain: that is, in other words, this is because, the reason is.

To shift the viewpoint: in point of fact, in general, as things are now; but, in another sense.

To compare: in contrast with, in the same manner, likewise, from another point of view.

To emphasize: especially, above all, most of all, furthermore, in addition.

To infer: consequently, thus, hence, as a result of, this being the case.

To refute: otherwise, else, on the contrary, even so.

To relate: the more, not only, so long as, yet, whereas, to pass to, along with, incidentally, parenthetically, namely, in the first place.

5. *Combinations.* All methods may be used with good effect in a combination. Monotony thus is avoided, but the danger is a loss of unity. The writer should cut his pattern to fit his goods.

Here is an inside-page story from a correspondent. It has been deliberately disarranged to show glaring structural faults. Note how the important facts are scattered throughout the story, thus violating the principles of unity, coherence, and emphasis. It is an elementary rule to dispose of one angle of a newsstory before taking up another; this prevents the hopscotch effect that so annoys the newspaper reader. The faulty story:

(1) GREAT BARRINGTON, April 29—This afternoon a strong west wind whipped a fire that endangered a house and totally demolished two large barns, a smaller barn, a sawmill, and several outbuildings on the farm of Fred Peck at North Egremont. The total damage is estimated to be in excess of $6,000, of which only a part is covered by insurance.

(2) The Peck farm is just beyond the town limits of Great Barrington on Egremont Plain on route 23, the principal thoroughfare between South Berkshire and Albany, N.Y. A large crowd was attracted by the fire, which is the second hereabouts in recent weeks to consume all of the barns on agricultural property.

The other conflagration took place at the Caron Home on Lake Buel road, when three barns were likewise destroyed a week ago Sunday.

(3) The heroic work of the Egremont and Great Barrington fire companies was all that saved the Peck residence from destruction. Working under handicaps caused by the strong west wind and distance from water, both companies were congratulated by thankful citizens attending the fire for their valorous action in saving the Peck home.

(4) A large quantity of farm machinery, stored and baled hay, tools

and miscellaneous equipment was destroyed. One of the large barns was a dairy and completely equipped.

(5) Because of the steady west wind, the fire progressed from the sawmill through a series of sheds, gradually engulfing the three barns. Livestock were removed to safety by passersby and neighbors.

(6) The fire departments of Great Barrington and Egremont were kept busy saving the Peck residence, which became ignited on several occasions because of its proximity to the burning barns. Hose lines were laid 1,450 feet by the Great Barrington fire company to Green River, where pumpers provided pressure, while the North Egremont department laid lines for 1,200 feet to the same stream. A partly constructed pumping engine of the Egremont fire company was rushed to the scene and was utilized in getting water to the fire.

(7) The fire started in the sawmill which is powered by a gasoline motor. Whether sparks from the motor were responsible is not known, but three workmen in the mill saw the entire motor suddenly enveloped in flames. The tinderlike woodwork in the vicinity of the motor blazed up before the workmen could extinguish the burning engine.

Now, the same story edited and rearranged with marginal explanations. Numbers in parentheses refer to paragraphs of the foregoing.

Note the terse and reworded lead. It answers the reader's questions about what, who, when, *and* where. *Here is the gist of the whole story.*

GREAT BARRINGTON, April 29—A fire whipped by a strong west wind destroyed three barns, a sawmill, and several out-buildings this afternoon on the Fred Peck Farm at North Egremont. The family residence itself was endangered, becoming ignited several times. The damage is estimated at $6,000, partly covered by insurance.

How *and* why *did it start? Here is all that's relevant. Note the use of the time-sequence handling in this and the next paragraph. (7)*

The fire started in the sawmill which is powered by a gasoline engine. Three workmen in the mill saw it suddenly enveloped in flames. The tinderlike woodwork nearby blazed up before the workmen could extinguish the engine flames.

The action tows the reader's eye on. Minor details have been grouped. (4 and 5)

Because of the steady wind, the fire progressed from the sawmill through a series of sheds, gradually engulfing the three barns, one of which was a completely equipped dairy. Much farm machinery, stored and baled hay, and miscellaneous equipment was lost. All livestock were removed to safety by passersby and neighbors.

The time-sequence order now gives way to significant-detail development. Here's a minor note of excitement that, unfortunately for the story, didn't expand. The unnecessary praise for the firemen is omitted. (6 and 3)

Fire departments of Great Barrington and Egremont were kept busy saving the Peck residence near by which became ignited several times. Hose lines were laid 1,450 feet by Great Barrington firemen to Green river, where pumpers provided pressure. The North Egremont department laid lines for 1,200 feet to the same stream. A partly constructed pumping engine of the latter company helped get water to the fire.

Now to bolster the story with more details on the where *part. A reference to the other fire supplies a low-grade follow-up element. There's no mystery here—just a coincidence; but the reporter has wrung his facts dry. This paragraph could be dropped without harm to the story. (2)*

The Peck farm is just beyond the town limits of Great Barrington on Egremont Plain on route 23, the principal thoroughfare between South Berkshire and Albany, N. Y. A large crowd was attracted by the fire, which is the second in recent weeks on an agricultural property in the vicinity. The other fire was at the Caron home on Lake Buel road where three barns were also destroyed a week ago Sunday.

—*Springfield (Mass.) Republican* [adapted]

In the latter version, the lead has been sharpened, sentences have been tightened, and repetition and useless material omitted; but the chief change has been in the arrangement of details. The reader has the essence of the news in the lead. If he is sufficiently interested to read on, he gets a quick picture of the fire moving from the sawmill to the house, where it was halted. Supplementary details round out the story. Then it stops.

To discover the structural faults of the first version, attempt to diagram it. Then note how readily the rearranged story can be patterned. The lead presents matter in order of its importance, hence follows the inverted pyramid plan. The next two paragraphs tell details in the order of their happening—upright pyramid style. The rest of the story reverts to the inverted pyramid.

Study Style

How a story is written is a question that seldom furrows the brow of the newspaper reader. Quite properly, he wants to know what's new and that is that. But the news technician has a different viewpoint. He knows that the way facts are marshaled often marks the difference between copy that makes page one and copy that goes to the wastebasket.

O. K. Hall, veteran columnist and editor, once summed this up in giving to student journalists an earful of advice still sound. "Try to keep conscious of a writer's style," he urged. "It is a mark of a good newspaperman. Other people read just for action or plot, to see what happened or is going to happen to Tom or to Ann. Of course the story is important: you must have something to say. But, really, it's not the story that counts so much. *It's the way it is written.*"

CHAPTER XI. *Various Kinds of Copy*

If you think the editor sometimes makes a mistake in what he gives you to read, you ought to see the mass of stuff from which he saves you.—KARL A. BICKEL (1882–), *former president of the United Press.*

I. WHERE COPY COMES FROM

The Copydesk Funnel

Every means known to civilization, from pen, ink, and paper to the airplane and the radio, is used for the transportation of news from the place of origin to the modern newspaper. All of it comes to the man at the copydesk. None is considered a completed newspaper product, worthy of publication, until it passes under his pencil.

Striking evidence that the pages of the modern newspaper are as accurate as human effort can make them within the brief time available is offered by a study of the methods the copyreader employs in editing the various kinds of copy that come to his hand. Every step of the way, no matter what kind of copy he handles, or whether he is on a morning, afternoon, Sunday, or weekly, newspaper, the copyreader must make accuracy, speed, alertness, vigor, good judgment, and common sense his watchwords.

Sources of Copy

Local news supplies the bulk of a community weekly's contents, but a large daily is a crossroads for the world. The following outline of news sources is briefed from metropolitan practice. Smaller papers will utilize as many of the agencies as is compatible with the interest and support of their readers.

Associated Press (AP). A cooperative association of newspapers offering full world news coverage and a photo and feature service to members, most of which are in the United States. It has affiliations with

several news services of other countries, but maintains bureaus in strategic foreign cities. The average "AP" daily turnover runs close to 300,000 words.

United Press (UP). A privately owned news agency associated with the Scripps-Howard papers and the Newspaper Enterprise Association, the latter supplying a feature, comic, and picture service. The "UP" is younger than the "AP" and is especially strong in South America. It maintains its own foreign correspondents.

International News Service (INS). The so-called Hearst news service. It is popularly regarded as more sensational than the Associated Press and United Press, and is smaller.

Foreign Correspondents. Several American newspapers are financing their own foreign news correspondents by selling their dispatches to papers in noncompeting territory.

Office News Agencies. A newspaper's news agency may sell its entire original output of news to a score or more of other newspapers outside of competing territory.

Staff Correspondents. Some newspapers maintain resident staff correspondents abroad and in such cities as Washington, the home state capital, New York, and Ottawa.

Special Correspondents. The largest newspapers have special correspondents at every important city and strategic point in the country; in the paper's own field there are correspondents for every community of importance. Most of these sell their stories *on query;* that is, they wire the gist of the story in a few words and the paper orders a specified number of words if it wishes the story. The correspondent is usually paid monthly according to the number of words in his *string* of pasted-up clippings.

Reciprocal Correspondents. New York newspapers, for example, maintain staff correspondents in Chicago newspaper offices to keep in touch with Chicago affairs, and, as a matter of reciprocity, the Chicago papers have their correspondents in New York offices.

City Editor's Futures Book. Every future date and every story holding the possibility of a *follow-up* are filed away carefully, to be *tickled* for attention when the proper date rolls around.

City News Associations. In the largest cities it is customary for newspapers to band together for an economical coverage of local routine news by means of "city news bureaus." Bureau reporters are stationed at the various strategic centers, such as police stations and other public buildings, and the news they gather is phoned, telegraphed, or sent out to the bureau's clients in mimeographed form. There is no pretense at putting the story into final shape; the aim is merely to supply facts.

Staff Reporters. There are several kinds of these. Some are *general assignment* men and women, who cover only such stories as are assigned to them by the city editor. Others travel in specified routes called *runs* or *beats.* The *beat* men may include a federal building man, a city hall man, a county building man, and others.

Police Reporters. These men, sometimes called *legmen,* are staff reporters who are assigned to cover all the news developing at various police stations. Each one usually has a district—south side police stations, north side stations, etc.—and whenever a newsstory *breaks* in any part of his territory, he gives the newspaper office a *flash* over the telephone before he covers it. He keeps constantly in touch with his office by telephone and delivers his information to *rewrite men,* who turn out the copy. The newspaper office of course calls its police reporters whenever it receives word of stories within their territory. When a staffman invades a police reporter's territory to get a story, the police reporter aids him. On small papers, police reporters usually write their own stories.

Friends of the Newspaper. Here is a vastly important source of news, worthy of any effort expended to cultivate it. Readers, employees, and also the tipsters who expect to be paid for their work, often visit or call up the newspaper to give tips for all kinds of stories.

Publicity Men and Press Agents. These persons, while paid by and serving outside interests and individuals, may be relied upon to supply a good story now and then. Exploitation and free advertising must always be guarded against in copy originating from such sources.

Syndicates. These are organizations which sell columns, comics, cartoons, short stories, or any kind of reading matter or art that may find a market. The *service* is *exclusive*—that is, it is not sold to more than one paper within a competitive field.

Photographers and Picture Agencies. For picture news the newspaper relies upon its own staff photographers, upon commercial cameramen called in for special assignments, upon reporters assigned to the story involved, and upon various agencies that deal in pictures and *mats.* Large newspapers have their own receiving sets for pictures transmitted by wire or radio.

Morgue. The morgue, or editorial filing room, theoretically contains clippings, card index records, pictures, and often finished engravings of every person who has ever done anything worthy of newspaper note. Whenever a person of any importance figures in a story of the day, the newsroom calls upon the morgue for all relevant clippings and pictures. Morgues often contain material dating back 50 or more years.

In the morgue also are usually found reference books—city and suburban directories, *Who's Who in America,* dictionary of dates, dictionary of quotations, *The New York Times Index,* handbooks and almanacs, social register, blue book, peerage, gazetteer, encyclopedias, bound newspaper volumes, and many similar works. Some newspapers maintain large reference libraries containing hundreds of volumes.

II. LOCAL AND REGIONAL COPY

Firsthand Copy

Copy that comes from the press associations already has passed over a copydesk; not so the story from a paper's own reporter or correspondent. It is *firsthand copy,* as yet a stranger to the editing pencil of a copyreader. Meticulous care must be used on it. Every possible type of error must be watched for.

The *local copyreader* concentrates on local affairs. He must be familiar with the topography of his city, its streets, institutions, buildings, and peculiarities; he must be thoroughly conversant with the policy of his own newspaper on all public questions; he must know local history, and names, and initials, and factions, and dignitaries, and news currents, and likes and dislikes; his judgment on the relative values of local items must be good. If he has been a local reporter, he is in a better position to read copy on local stories; in any event, he must be something of a rewrite man as well as copyreader, that he may whip into shape defective stories, recast leads, or rewrite an entire story.

If the newspaper has a suburban section or edition, the copyreader assigned to it likewise has a special body of knowledge to acquire. So also has the copyreader who whips into printable form the often poorly written news manuscripts that come in from correspondents in rural areas, in nearby towns, or in cities scattered throughout the region his newspaper serves.

Another type of firsthand copy is that sent out by the city news bureaus of the large cities. The bulk of this news material consists simply of an unadorned statement of the facts, with no pretense of adroit presentation. Much of it goes to the rewrite man, who recasts it into more acceptable shape. Some, however, goes in its original form to the copydesk to be edited.

Sixteen Pages—Section Two

SUPREME—in circulation—in advertising—in reader interest—in community service

The Canyon News

FOR 46 YEARS Devoted entirely to the upbuilding of a community which stands for education and citizenship

AWARDED THE DALLAS NEWS LOVING CUP BY THE TEXAS PRESS ASSOCIATION FOR THE MOST OUTSTANDING WEEKLY NEWSPAPER IN THE STATE OF TEXAS DURING YEAR 1942

FORTY-SEVENTH YEAR | Uncle Sam Needs You—Buy Defense Bonds | CANYON, TEXAS, THURSDAY OCTOBER 1 1942 | Uncle Sam Needs You—Buy Defense Bonds | NUMBER 30

Junk Drive Will Start on Monday

35 Miles an Hour Ruled

Pioneer Takes Life With Pistol Shot

G. C. Bram Is Found Dead Sunday Morning By Judge Hunt; Was Pioneer Farmer

Three Bills Are Voted by Grand Jury on Monday

12 Men to Leave Tuesday to Start Military Work

Opening Time of Stores Varies as Survey Is Made

Three Grandsons Born in One Week

Local Officers To Enforce Law

Federal Order to Replace State Laws During the War; Gas Ration Nov. 22

Dried Fruits to Have Important Part in the War

Happy Birthday

Red Cross Members Given Instructions

Give It to 'Em

SCRAP METAL — SCRAP RUBBER — ALL OF US

Home Demonstration Clubs Make Exhibits

State President Will Pay Visit to Local Clubs in Canyon on Next Saturday

Frank P. Hicks Has Resigned Place With City

Mechanics Asked Flying School; Enlist Sunday

Essay Contest on American Way of Life for Studes

Fine Tomatoes Are Raised By Johnson

Buffaloes Open Here Saturday

Tempe Bulldogs Next Opponents

Arizona State Looms As Dangerous Foe to Reorganizing Buffs

New Crew Moving to Canyon Today

Cold Wave Does No Damage Here Over Week-end

Schools Will Start National Drive Oct. 5

RANDALL CO. CITIZENS TO GIVE FULL SUPPORT

Meeting of All Local Agencies Held Friday Night; Need of Metals for War Work Is Urged Upon All Citizens

Food Stamps Bring $2900 In Extra Cash

Local news is given the play in this weekly newspaper which thus meets a community need that metropolitan dailies cannot fill. Note its generous use of streamers, flush headlines, illustrations, and short newsstories. *The News* has won high honors for general excellence. It is typical of a growing number of community newspapers throughout the United States that have learned the importance of thorough news coverage and attractive typography.

Locals and Personals

The *local* or *personal* item is news in its most rudimentary form. It simply reports a low-grade news event, usually a slightly more than ordinary happening about an individual who presumably is known personally or by name and reputation to a considerable portion of the people who pay money to read the newspaper.

Columns are devoted to such items in both the small weekly newspaper and the metropolitan daily. The difference is that almost any inhabitant of the community served by the former is sufficiently well known to merit news attention, whereas in the latter case the persons singled out for attention are more carefully selected. Thus the *Crossroads News* in its column of "local brevities" will mention the visit of John Smith to the county seat, and the *New York Times* in its society section will record that Mrs. Geoffrey Gotrox or Lord Bilgwater is wintering at Tucson or Nassau.

Minor accidents, sickness, weddings, births, deaths, as well as trips and parties, are the stuff of personals. Recall from Chapter I how the item about two families on a fishing trip developed into a newsstory; the copyreader is ever on the lookout for half-hidden details which can be played up by a bit of editing or rewriting.

Because of their grass-roots source, the authenticity of village or country personals can be checked upon by the people who read them. Though the copyreader may be tolerant of humor or even of opinion expressed by the writer, he will scrupulously edit out elements that may cast the principals in an unsavory light. Newspapers use personals to make friends, not enemies. Gossip columnists—the so-called spies of life—may flourish in cities, but they must be relatively circumspect in smaller communities.

Customarily, locals or personals take the form of a comprehensive lead, but without subsequent paragraphs to elaborate upon details. Here are a few examples, each possessing a fault which a good copyreader would correct:

WHERE? The Desert Camera club will hold its open meeting next Tuesday at 7 p.m., instead of Monday, Roger Burlingame, of Rancho Riolito, announces. Photographs of cacti will be exhibited.

ADVERTISING. When Miss Vanda Loy, a waitress at the Red Cliff cafe, *where good steaks are available at all hours,* opened a window there

this morning, a yellow and black butterfly flew in. It is the first seen in Minnekahta this spring.

TASTE. Allen Jacobi and Miss Ruth Goodnight are spending the weekend with relatives at Castle Rock. They will motor back Monday, in time for Miss Goodnight to resume teaching at Dewey school. [Though the two principals may be known to be stepbrother and sister, it is better to say so—or to make two items.]

FEATURE POSSIBILITIES. "Mickey," the wire-haired terrier belonging to the C. N. Beckwith family, was back home today after literally dropping out of sight for several days. He was found in an old well by Boy Scouts of the Prairie Dog Troop.

Country Correspondence

Considerable leeway is given community correspondents. Though their items should be adequate as to details, they often are permitted to record events of almost trivial importance. Frequently a correspondent will develop a homely vein of humor or a distinctive style of expression which will gain a local following.

Here, for example, are a few items from an Indian correspondent which a copyreader did not pare down or rewrite:

POTATO CREEK ECHOES

On April 8, 1941, Maxwell Spotted Horse (Mark) was back again in the village.

It was on April first a car was seen go zig zag through the streets. Just then policeman was around so he went after the car to see what happen, here it was Ellis Chips with her girl friend. She's going with her for three years and he never did kiss her. Just then he's driving in street she's kissing him for first time and she won't let her go, so Ellis can't drive his car straight, so the policeman thought he's a drunking driver on the street.

I think the Charles Pain On Hips Sr. is liked them Spud Creek girls. I heard a rumor that Charles all he time is buy them girls a cheap mix candy, so that's why he liked them Spud girls.

—*Custer County (S.D.) Chronicle*

But scantily more respectful of the King's English are certain successful sports columns. One such, by "Sparrow" Robertson regaled readers of the Paris edition of the *New York Herald Tribune* for many years.

Births

Additions to families in a large city are not newsworthy, unless they are multiple, some special circumstance lifts them out of the routine—such as a police-aided race to the hospital—or unless the parents are socially prominent. Usually, if a metropolitan newspaper records births, it is done at so much per line in the classified section.

Not so the community paper. It may have a standing head under which to group brief announcements, or it may run a few lines on each such event in a personals column. Questions readers want answered are the name of the parents, their address, and the name of the baby—especially if it is unusual; the time of the event and, often, the place; and the baby's sex and, sometimes, the weight.

Such bare facts can be embellished with other information, if the paper's policy and space permit. Is the child the first? Do the grandparents live in the community? Was the baby born on a national holiday, a relative's birthday, and so on? Not infrequently the scribe will dip his pen in whimsey:

Mr. Stork brought his assistant along when he visited St. Mary's hospital today, delivering twins—a boy and a girl. They will hereinafter be the problems of Mr. and Mrs. A. L. Hodges, Chambers, Ariz. The daughter arrived at 11:30 a.m., and tipped the scale at five pounds, three ounces. Her brother, born at 11:52 a.m., weighed in—without benefit of raiment—at seven pounds, eight ounces.

—*Gallup (N. Mex.) Independent*

Sickness and Death

A passing illness of any householder may be good for a couple of lines in the community weekly, but large newspapers seldom report on the sickness of any except well-known persons or those who suffer from a rare disease which itself has interest. In such cases, the doctor who attended the famous person or who was baffled by or cured the strange malady may be mentioned, otherwise his name is omitted.

Newsstories of deaths are to be differentiated from *obituaries.* The latter, if used at all, are somewhat elaborate recapitulations of the career of the deceased, and follow the news account of the death. In the case of prominent people, the two may be combined by draw-

ing on the newspaper's morgue for previously prepared copy which is added to the news account.

Many newspapers have printed obituary forms which, when filled out, virtually give all possible information that should be included in the account of the death or the funeral. Among the points included, which haphazard reporting often fails to uncover, are: the survivors' addresses; church and society affiliations; military record; clergyman and pallbearers; place of burial. If a person was "well known," and the reason is to his credit, let the facts be recounted as liberally as space permits.

Copyreaders know that everyone dies of "heart failure" and some do of "heart disease"; that it pays to double-check with authorities if the cause of death is smallpox or typhoid fever and such ailments; that libel is risked if it is said the "patient died from an operation" instead of "after" or "following" it; that simple English is better than such phrases as "called to his heavenly father" and "the grim reaper" and "the great beyond."

Society

The society section or department of a metropolitan newspaper is the sophisticated counterpart of personals and stories of a social flavor in the paper serving a rural community. The chief difference, as has been observed, is a greater selectivity of principals. The society editress will have her canons of acceptability: money, position, titles, and so on. But how she arbitrarily decides who shall be included in her columns and who, as Mr. Sam Goldwyn of Hollywood once put it, shall be "included out," is a question the copyreader is seldom asked to pass upon. The best he can do is to subject society copy to the same tests of accuracy and good style he uses on other copy.

Names must be spelled correctly. The personnel of important committees should be given. If it is a tea, who poured? Why they were chosen for the honor—if there was a special reason—is important. If certain types of gifts are presented at a shower, that should be noted; also any relationship between the recipient and the hostess. Decorations, color schemes, and sometimes costumes are proper details for mention, even elaboration.

Weddings present special problems. If the affair involves prominent families, many newspapers will ask that a long blank be filled

out to make sure, first of all, that the information upon which the story is written is accurate and adequate, and, secondly, to catch any special feature possibilities, such as an unusual romance. The copyreader will do well to check the copy against the blank, for both reasons. Often he will discover that the place or the clergyman or bridesmaids will have been omitted. And let him remember that women are married to men, not men to women.

Many newspapers let down the bars on the society page to opinionated writing, often permitting a column to be signed. Euphemisms and adjectives go through that would never escape the pencil elsewhere. Although the copyreader will be expected to conform to his paper's policy in such matters, he will properly exercise caution to see that "fine writing" is not carried to the point that copy either drips with sentimentality or freezes with snobbishness. Bromides are especially to be avoided. Blushing, for example, may be regarded as quite out of style, and "matrimony" means as much to most readers as "holy matrimony."

Public Affairs

"Publicity chairman" has come to be accepted as one of the regular offices of women's clubs, civic societies, and many another organization. The person filling it is eager for newspaper space, but seldom is his or her copy *clean*. On well-staffed newspapers it is rewritten by a reporter, but on smaller papers it often comes directly to the copyreader for attention.

He will scrutinize it with the W-H pattern in mind, and often discover it lacking in, say, the *when* or the *where* element. Frequently it starts off with the least important fact: "At half past four o'clock Tuesday, in the Glenna hall of the First Congregational church's parish house, Dr. Will Durant. . . ." The copyreader's pencil in such cases hardly needs direction. It should also go into action when the writer puts the newspaper in the position of "cordially inviting the public to attend." Usually such expressions are deleted, but they can be salvaged, if there is reason for it, by attributing the invitation to an officer.

Speeches

Until a speaker speaks, his personality or the occasion of his address is the feature; afterwards it is what he has said.

Unless an advance copy of the speech is available, the copyreader must accept the reporter's version of what a speaker has said. Occasionally, however, a copyreader's broader background of information will cause him to question words attributed to a public character and to seek corroboration either through the reporter or directly. Points at which the copyreader can with certitude edit the copy are the spelling of names, the time, the place of the event, historical allusions, and so forth.

What a speaker has said is newsworthy because (1) it is new information—or old information freshly presented; (2) it is pertinent opinion of a person whose views make news; or (3) the occasion. Checking a reporter's copy against those points will make clear whether or not he has picked the real feature for his lead.

(1) New factual information or old information freshly presented:

The army of the United States operates like any other big business, Lieut. P. W. Schubert, of the southeast air base headquarters, told Tampa Advertising club members yesterday. The chief difference is that the army's overhead is greater.

"If a trucking company buys a new fleet, it pays anywhere from $600 to $3,000 for one truck," Lieutenant Schubert said, "but in the army $6,600 for one truck is cheap.

"Only recently, however, the army has begun to realize the value of advertising. Public relations officers are brand new in the service, but now they are properly organized and are ready to 'sell' their

—*Tampa (Fla.) Morning Tribune*

(2) Opinion of a person whose opinion makes news:

Carl Sandburg gave his definition of poetry—and a form of entertainment new to women's organizations—at the annual dinner of the Friends of American Writers Thursday evening at the Blackstone hotel. The dinner was occasioned by the society's presentation of its annual $1,000 literary award to Dr. Elgin Groseclose, economist and novelist, for his book, "Ararat."

"Poetry," intoned the slender, shaggy maned Mr. Sandburg, "is the achievement of the synthesis of hyacinths and biscuits."

The definition, he explained in a low, singsong voice, was one of 500 definitions of poetry which he had written, 300 of them on a trip from El Paso to Chicago, and 200 on a trip to Bangor, Me., and back.

Thirty-eight of them, he said, he may publish "because they would bother some people."

Swaying rhythmically back and forth, the distinguished Lincoln biographer dreamily recounted several Lincoln anecdotes. Then he gave "initial oral publication" to two of his unpublished poems. One of them, "Poetry Is Dead," suggested how poetry might be put over in this country by mass production methods, plus "something screwy for the press." The other, "Number Man," is inscribed "for the ghost of Johann Sebastian Bach."

At about this time Sandburg commented gravely on his own speech. "This reminds me of the man who came out of the symphony concert and told his wife: 'Very interesting, but I don't see that it proves anything.' "

Suddenly his mood changed. His voice rose to a shout.

"People forget that the mind life of today, this whole age, goes back to the moon shooters, the dreamers. No one knows what is still to come from the moon shooters who work in pure science. But from them will—

—Betty Browning in *Chicago Tribune*

(3) A speech that became newsworthy only because of the occasion:

Hundreds of Cincinnati and northern Kentucky women crowded Taft auditorium yesterday afternoon to enjoy the second session of the four-day Enquirer Cooking School, which is directed by Jessie Marie DeBoth, nationally known home economist.

It was a particularly festive occasion in which Miss DeBoth interrupted her gay and practical discussion of meal planning and food preparation with surprise distribution of the prepared dishes and an array of kitchen utensils and gadgets—to say nothing of the major awards and baskets of assorted staples given to prize pupils in this very

—*Cincinnati Enquirer*

The inexperienced writer who has taken pages of feverish notes on a speech often will develop his story in the same order the speaker has his address. Doing so, he forgets the difference between the techniques of the platform and the newspaper press. The orator can afford to start on a low pitch; his audience will remain with him for a few minutes, at least, and he plans to build their interest up to his peroration. But the newspaper reader's eye must be caught instantaneously, or it will drift to a more inviting lead. That is why the introductory paragraph of a speech newsstory must strike

like a pugilist's blow, and often its point is the one which the speaker made in his closing minutes.

Interviews

Men are interviewed because they are celebrities or because they have information or opinions in which newspaper readers would be interested. If the celebrity aspect is stressed, a feature story usually results; if fact or opinion is brought to the fore, the interview becomes similar in structure to a report of a speech.

Here are a few paragraphs of a feature interview in which the personality side is played up:

DANBURY, April 29.—(Special.)—Rachel Crothers, playwright, who has spent an exhausting winter in war relief work and is "so tired she can't wiggle," is going to return to her home in Danbury for the summer and rest.

Miss Crothers, president of the American Theater Wing of the British War Relief Society in New York which turned out 1,000 garments a week, raised money for four ambulances, two mobile canteens, and other equipment, said in a recent interview, "I'm not sure that I shall write a play this summer. I am not sure I'll ever write another, or that it is important whether I do or not. But at least I'm going to put myself into an environment where I can think constructively again."

Of one thing she is certain. Miss Crothers is determined that she will not write a play about the war this summer.

Admitting that theatrical people are "temperamental," Miss Crothers declared that they are "not too temperamental, or too self-centered to do a job for anyone else." She was referring to the tremendous amount of work done by her society. "Apparently times have not changed," she said, recalling that during the first World War she organized the Stage Women's War Relief which did the same work theatrical women are doing now. She told of a mass meeting of actresses held in the old Hudson Theater, New York, and said "everyone declared the women of the theater were too flighty to put their hands to anything useful."

—*Hartford (Conn.) Daily Courant*

Now for the lead of a fact-opinion interview:

There's no "ladies first" policy operating in the comparatively new field of industry which has commercialized the ether. Radio offers no preference to women in search of a livelihood, warns Miss Bertha Brainard, whose five figure salary attests her position as the foremost

woman in her field. Neither, she cheerily contributes, is there a disposition in the case of her own organization to extend any preference to men.

The race has been, not to the swiftest but the most intelligently practical, in the opinion of radio's ranking woman executive, whose responsibility is to direct the commercial programs of the National Broadcasting Company. As a pioneer in the field from the days of crystal sets and no organized programs, musical or dramatic, Miss Brainard candidly acknowledges that she was lucky to have acquired seniority in the days when mention of broadcasting was greeted with sniffs of disdain.

—Kathleen McLaughlin in *New York Times*

Sports

Time was when sportswriters wallowed in jargon unintelligible to any but their followers. They considered it smart to toss around such clichés as "sock" and "looms in the field" and "sent to the showers" and "scintillating sophomore with the apparent abandon, if not the skill, of a juggler."

Then America became, as not even ancient Athens was, sports-conscious. And sportswriters have had to learn how to tell their stories in ways that will appeal to the broadened base of their public. The old verve and the nimble use of words are still there, but good sportswriters today use words to report what happened and not for verbal exhibitionism. They are accorded a wider latitude for free and elastic expression than any other newswriters; and there are those who think that the briskest writing found in the American newspaper today is on the sports pages.

The copyreader assigned to the sports desk seeks to preserve the color and the flavor of the copy, but he never forgets that he is there to backstop the reporter. He must know sports of all kinds: their records, the great men, and, above all, their rules. If in the haste and excitement of a game a reporter makes a bobble about any point not pertaining to the action he has witnessed, the informed man on the desk should catch it. Fortunate is the copyreader who can in a flash recall big league records, batting averages of 1934, epic plays in college football, and other minute details of sporting history, but if his memory is lame, scores of books and booklets offer a ready crutch.

Sports pages have the most critical readers of any section of a newspaper. Fans are legion. They delight to wrangle one with

another about games, heroes, and records. And a reputation for accuracy on its sports pages is a cash asset for any newspaper.

Business World News

Large newspapers employ at least one man who measures up to the qualifications of an economist. It is his duty to write, or to edit, copy on business and finance. His is a world with its own vernacular, and even though stories of business and real-estate transactions are molded for popular appeal, they must be basically sound.

Conflicts between employers and employees make news. If it is written up by reporters not trained for the task, it is doubly important that their copy undergo careful scrutiny at the copydesk, not only to catch palpable errors, but to insure its fairness.

The copyreader is referred to the Appendix for a glossary of terms frequently used on business and financial pages.

Crime and Court News

Large cities are impersonal. Their newspapers tend to be more sensational in their treatment of crime, more callous in presenting information about innocent relatives of persons enmeshed in the law, than are community papers. The latter are mindful of the embarrassment, even tragedy, that may follow publicity given an erring youth or the family of, say, an embezzling bank clerk. But the controversy over how crime news should be played is unresolved, as has been noted in Chapter IV, and the copyreader will be expected to follow the policy of the paper that employs him.

When a misdoing has reached the *blotter* of a police sergeant, newsmen regard it as public and publishable information. But just because a person has been charged with an offense and arrested, no reporter is justified even in implying his guilt. Nor is it proper to intimate that, because police are searching for an individual in connection with a crime, *ergo* he is guilty. A copyreader who lets through a story which has such faults has not become the master of his craft.

Courts: A Working Knowledge

The law is a trap for unwary newsmen, no less than wayward citizens. The "compleat copyreader" will not pass a crime or court story unless it is written in English understandable to the layman

and technically correct. A dictionary will aid in understanding legal expressions so they may be translated into simpler terms, and courts and court attachés usually are glad to help in clearing questions of procedure. But basic to intelligent handling of crime and court copy is a fairly comprehensive knowledge of the processes whereby justice is dispensed.

Civil Suits. These are filed when the *complainant* or *plaintiff* seeks (because of such causes as *breach of contract, libel, slander, negligence, breach of promise,* or *divorce*) to collect money or property from the *defendant.* The defendant has the privilege of having the *issue* tried by a judge or by a jury. *Answering the complaint* he may sometimes file *counter charges* in a *cross suit* or by *counter complaint.* An additional party alleged in a complaint also to be guilty is termed a *co-respondent* or *co-defendant,* depending upon the practice set forth by law in the various states.

In some jurisdictions, after a jury has reported its *findings,* the judge decides upon the amount of the *judgment* or *verdict* and awards the plaintiff or defendant that amount. In other states the jury also *assesses* the amount of the verdict or judgment which is entered upon what is called a *postea.* The *decree* of a judge in an equity suit is *final* unless it is in form a decree *nisi* or *interlocutory* and becomes final unless good cause is shown for some reason to set it aside. If the defendant makes no reply or answer to the complaint the decree may be *pro consesso* in favor of the plaintiff. If contending parties reach an agreement outside the court, the judge may approve it with a *consent decree.*

Probate Court. An *executor* of an estate makes application to the judge of the probate court to *admit* to *probate* the will of a deceased person. When a person dies without a will, or *intestate,* the court on application of an interested party—a relative or even a creditor of the deceased—appoints an *administrator* who is charged with the responsibility of settling the estate as provided by law. Where a person has died *testate,* leaving a will, the court on application for probate of the document and a showing that the person or institution named in the will as executor or trustee has died, or is incapable of acting, will appoint a person *executor cum testamento annexo—C.T.A.,* that is, executor with the will annexed. An executor or trustee C.T.A. is really an administrator of the estate who distributes and administers the same according to the terms of the will rather than as required by a state statute setting forth the method of distribution where a person dies intestate.

Arrest. Officers of the law can, under circumstances suggesting crime committed in their presence, make arrest without a *warrant.* If an

ordinary citizen wishes some one arrested, he furnishes "reasonable" grounds in writing, under oath. This is termed a *complaint.* After filing it with a police or municipal court clerk, either a *summons* or a *warrant* is issued. In less important cases it is usually a summons which does not require the apprehension of the person but merely notifies him to appear. In serious cases a warrant is issued which requires the officer serving it to arrest immediately the person named therein.

If the alleged offense is a *misdemeanor,* a crime of lesser importance, the court issuing the warrant may try the prisoner. If he is found guilty, he may be fined or committed to jail for a comparatively short term. In some cases, a summons is issued instead of a warrant, even in the case of misdemeanors. The accused is guaranteed a trial by jury unless he waives this right.

If the accused person is held in custody for a considerable length of time without what appears to be good cause, he may secure from a higher court a writ of *habeas corpus,* which brings him an immediate hearing as to the legality of his incarceration.

If the charge is a *felony,* a more serious crime, and one over which the committing court has no jurisdiction, the prisoner may waive a hearing and secure a release on *bail.* This is a *bond,* guaranteeing his personal appearance as required at the trial or for pleading prior to the trial and his presence for sentence, if found guilty. If the defendant *jumps bail* (fails to appear as required either for pleading, trial or sentence), the money or property *posted* is confiscated by *default* for the use of the state. Occasionally citizens of reputation are released until further hearings on their *personal recognizance,* no security other than their word or promise to appear being required.

Indictments. The *grand* (large) *jury* is a body of citizens chosen from a *panel* of *veniremen.* Its function should be clear to all who write or edit copy. Grand juries do not try cases; they merely investigate alleged crimes and if they believe the *evidence* justifies putting the accused to trial, they *indict* such person for trial before a county or district criminal court; or, if it is a federal grand jury, before a federal court. Should the indicted person not be under arrest, an appropriate court order, a *bench warrant,* directs that he be taken into custody.

Trial Preliminaries. If the *prosecuting attorney* has evidence that the defendant is innocent, he may *nolle prosequi* or *nol pros,* that is, ask the court to drop the case because he does not wish to prosecute. This may occur during the actual trial or at the conclusion of the state's case. Ordinarily the defendant through his attorney enters a plea of *guilty* or *not guilty* or *moves:*

(1) To *quash the indictment*—holding that it is in some way defec-

tive; (2) by a *plea in abatement*—alleging some legal flaw in the indicting process, such as inaccuracy in the proceedings before the jurors; (3) to *demur*—because the offense is not a crime or is outlawed by the *statute of limitations;* (4) for a *bill of particulars*—asking for specific information on the charge; (5) for a dismissal because of *former jeopardy*—asserting the proceeding is improper because the defendant has already been placed in jeopardy by a trial for the same offense or *acquitted* or has undergone the penalty; (6) for a *change of venue*—requesting a trial before another court or in another location; (7) for a *continuance*—simply more time to prepare the case; (8) a plea of *nolo contendere*—meaning the defendant will not contest the case; (9) for *severance*—a request for separate trials where there is more than one defendant; (10) *dismissal*—because of insanity, etc.

Jury Trials. A *petit* (little) *jury* in most states consists of twelve persons selected from a panel of jurors. In some states lesser charges may be tried by a panel of six jurors. Witnesses to establish the *corpus delicti,* proof the crime was committed (in murder cases, the body of the murdered victim), are usually called first. If this task of the prosecution fails (that is, the proof does not establish either the alleged crime or the defendant's connection therewith) the defense asks for a *dismissal* of the case, and if the judge *grants the motion* the case promptly ends. Even though the trial goes on, the defense may demur or *take exception* to the refusal to dismiss, writing the same into the court record and stating its belief that the prosecution has not supplied sufficient evidence to warrant putting the defendant to proof of his innocence. A person is deemed to be innocent until proven guilty.

The attorneys *examine* and *cross-examine* the witnesses. The counsel for the defense finally makes his *summing up plea* or *argument* and the prosecutor follows with his *closing plea* or argument. The jury, after instructions by the judge as to possible verdicts, *retires* and sooner or later, unless it fails to agree, returns its verdict. The defense may charge some irregularity, offering a motion for *arrest of judgment.* If granted, the court discharges the prisoner subject to prosecution under another indictment. The court may *suspend sentence* (relieve the convicted defendant of compliance with the sentence during a period of good behavior) or it may place him on *probation* (require him to report periodically for a specified period to a probation officer).

If the sentence is *indeterminate* (in which the court imposes a sentence of imprisonment, for example, from three to five years) the exact time of the incarceration depends upon the good behavior of the prisoner. Statutes of various states usually fix the credit of *time off* to be allowed for good behavior. The person found guilty on more than

one *count,* each of which provides for imprisonment, may be ordered to serve the terms *concurrently* (for the longest term with the other terms being absorbed therein) or he may be required to be imprisoned for the total time under a *cumulative* sentence (a term representing the sum total of the terms fixed for each count upon which conviction was obtained).

If a verdict is unsatisfactory to the defendant, his attorney may ask for a *new trial* immediately after the jury's verdict is announced. Grounds for such a motion range from *newly discovered evidence* to errors by the judge or misconduct of the jurors; or, in the case of civil suits, because the damages are *excessive* or the jury has failed to follow the court's instructions, or the verdict is contrary to the *weight of evidence.* If the judge refuses a new trial, the case may be taken to a higher court on a *writ of error* in criminal cases, or by an *appeal* in civil cases.

The *appellate courts* (called *supreme* in many states, and in federal jurisdictions the *circuit court of appeals*) *review* in some cases both the *applicability of the law* and the *evidence* in the stenographic record. In other states only *legal points* are considered. The *appellate courts* seldom reverse the *trial court* if there is evidence upon which the verdict of the jury may be sustained. The theory is that the jury is the *trier* or *judge of the facts* and its determination *as to the facts* will not be disturbed except in the absence of evidence to sustain the same. The *majority opinion* of the appellate court prevails, although jurists in the *minority* may record a *dissenting opinion.* If the vote of the appellate judges or justices is evenly divided, the decision below is *affirmed.* In cases where a *federal question* is present, an appeal may be taken to the supreme court of the United States.

Features

The word "feature" has found its way into English via the French from the Latin word *factura,* meaning a *making.* By a process well known to students of linguistics, the term has come to mean the distinguishing element which enters into the making of a concept—for example, the nose and eyes of a face. Newspapers have carried the word over into their field, and quite understandably use it to mean the *feature* of a story, which is to say the element that is played up and gives it a face which, if sufficiently interesting, invites further acquaintance.

By this association with "what's interesting," the word "feature" has taken on still other meanings to the newsman. It is loosely used

to label all non-news elements in a newspaper, except paid advertisements, and so comic strips and advice columns and so forth are often called "features." They usually come already edited, and though it is well for the copyreader to examine them to guard against violation of his paper's taboos, they seldom require pencil work.

A third use of the already overworked word "feature" is in feature stories which cater to *human interest*. If they are ineptly done, the copyreader can often save them by rephrasing or trimming out weasel words. Sometimes they must be rewritten.

The news-feature as a special type of feature story has already been discussed in Chapter IX, and its slight reliance upon a time element has been noted. Other kinds of feature stories are not hung on news pegs, and if the information they carry is new to the reader, they will be of interest whether he sees them this week or next.

Here are two examples, drawn from the Associated Press, though they might just as well be local copy. First, a news-feature. Note that "today" could be changed to "recently" and the squib would be good any time.

POCOMOKE CITY, Md., Jan. 25—(AP)—Will Hillman got $1.38 today from a debtor of two years' standing. Ten months ago the dilatory customer wrote Hillman that he disliked being dunned.

He explained that he paid one bill each month. Names of creditors were written on slips, put in a bucket and one, the winner, drawn out.

A note with Hillman's check informed him that he should regard himself as "very lucky." The other slips this month had fallen through a crack in the bucket.

Now, the timeless feature. No use in adding to telegraph tolls to send this out; mail service is good enough. Skillful writing—or editing—has made it good any time, anywhere.

PORTLAND, Oreg.—(AP)—What do people do with 10 cent wedding rings?

They use them in real marriage ceremonies—take the word of the girl behind the counter. She sold 600 of them last year, she says.

"They always give some excuse for buying them," she said, "and it's a very rare occasion when they admit they actually are going to use them to get married. They generally say they want to put them

in a wedding cake. But you can tell they're going to end up on some girl's finger."

Some of the explanations she recalls:

"We came to Portland to get married and left the ring in Seattle. We just want this one to get us through the ceremony."

"I'm a waitress and single and a wedding ring does a lot of talking back."

"The boss' wife won't allow any single girls in the office so I have a ring to wear."

"My good one is too tight."

"I'm having my real ring reset and I want one to wear until it is ready."

Women who can't resist gambling on a new fur coat also find themselves in the five-and-ten. They explain they've pawned their rings and don't want their husband to find out.

The counter has some steady customers—women who buy a new ring and leave the old one on the counter.

Most of the customers are women, the majority younger girls, the clerk pointed out. The men who buy don't say anything, but "their looks give them away."

Sales rose sharply during the height of the depression years, the five-and-ten's buyer said, adding that the 10 cent engagement ring purchases also boomed.

One man visits the counter about once a month, buying a dozen or so rings each trip, the clerk recalled. She said she didn't know what he did with them, but suggested that perhaps he's an enterprising justice of the peace.

Finally, an example of feature yarning; a story so palpably a fabrication that it will deceive no one but amuse all:

Mr. Cy Butt, a volunteer correspondent in Belleville, St. Clair county, sent the following dispatch to the Tribune yesterday:

BELLEVILLE, Ill., Sept. 24—(Special)—Steve N. Harrison, a retired southern Illinois farmer, announced here today that after more than eight years of research he had developed a strain of watermelon that would revolutionize the industry.

Harrison said that plugs with a whistle attachment are inserted into the melon when small and when the melon ripens a gas forms, blowing the whistle and informing the planter that the melon is ready for harvest.

Harris decried claims that a field at the height of the season would

sound like a referee's convention or a waterfront fire, saying that whistles of a soft and melodious pitch could easily be obtained and that with enough experimentation even some of the simpler tunes might be played to entertain the pickers.

As another feature of the melon, Harrison, who lives near a school for the blind, said that all graduates of the school who did not take up the standard vocation of baseball umpire worked in his patch aided by the sound of the whistles alone. This, he says, frees able bodied men for national defense or whatever else may come up.

Mr. Harrison is now on an extended vacation during which he hopes to place the melon, as yet unnamed, with some organization of melon growers who have an ear for music. —*Chicago Tribune*

Without additional examples, it will be obvious that the forms feature stories take are legion, running the gamut from amusing trivialities to informative biographies and "special articles." The copyreader, confronted with one, will first of all ask himself: "What's the purpose of this? If it seeks to amuse, does it? If it is intended to be a tearjerker, does it achieve pathos? If it purports to inform, does it give adequate information, in a way that will interest the reader?"

If it falls short of its function, then it behooves the copyreader to call upon all his skill to make it succeed.

III. COPY BY WIRE, CABLE, RADIO

News Bureau Copy

The Associated Press supplies typical news bureau copy. It goes through the hands of copyreaders for critical examination at least three times—at the point of origin, in the district offices, and in the office of the newspaper. As a result the possibilities of error are minimized, and the task of handling such news bureau copy becomes one of assembly rather than of correction.

Each portion of the typical news bureau story bears a key number that in itself is a guide for the editor and copyreader; at the end of each unit is a notation of the time it was dispatched from the district office and the initials of the sender. Introductory matter, additions, matter to be inserted in the body of the story, and bulletins intended to precede the story are all unmistakably designated.

Two complete Associated Press reports are issued, one consisting of stories for the afternoon newspaper and a second for the morning newspaper. Guidelines and the notation of the hour at which the story was sent out serve to differentiate between these two reports for such newspapers as subscribe to both.

It is now customary for newspapers of any size to get news bureau reports over special or leased wires direct to their own editorial rooms where the copy in duplicate or triplicate rolls out of tireless automatic typewriters. Very small dailies subscribe for but fractional parts of the day's news. It may be but 15 minutes—the *pony service*—dictated over the telephone, sometimes supplemented by *flimsies* (thin yellow duplicate sheets) of a more complete service, delivered by train or bus.

Editing Wire Copy

The task of reading and passing judgment upon news bureau copy rests primarily upon the head-of-the-desk.

On small newspapers, he is the city editor who takes the wire news in his stride along with local stories. Most of the copy can be passed on immediately to his copyreaders, who need simply to edit it, as explained on page 90, and write headlines. But news sense, abetted by indications that come over the wire, often causes the editor to hold back for a while certain stories in the expectation that they will be built up by later news. The various related bits are then edited as a unit.

On metropolitan dailies the news bureau copy goes to the telegraph desk, presided over by the telegraph editor with his own battery of copyreaders. His desk is fitted with a cabinet containing many pigeonholes. When he reports for duty he arranges in a neat pile before him all the sheets that have thus far arrived and begins reading them. He examines with special care any summaries of important newsstories to follow.

If a story is complete and there is no possibility of further development, he writes a guideline at the top of the first page, specifies the size of headline the story should carry, designates the amount of space it shall have, and *deals* it to a copyreader. If the story is incomplete, holds the possibility of later or local developments, or is susceptible of being grouped with similar stories, he files what he has in one of his pigeonholes and waits for further

facts. Sometimes the pigeonholes are filled with stories that are rapidly shaping up as new sheets arrive, and sometimes only a few pigeonholes are used.

Once upon a time the telegraph editor grouped together in one story all the items on a given news event. This is no longer considered good editing, as it buries many a worth-while story. Nowadays each story is handled by itself as far as possible, except where the intimate relation of one story to another is unmistakable, as in the case of a flood or storm covering a wide area. Stories from different communities regarding these events can be grouped together under one heading without doing violence to the news.

Cable and Radio Copy

Most newspapers depend upon the Associated Press and other news services for their foreign news. Only the largest newspapers [1] maintain corps of foreign correspondents, who transmit their stories by mail, cable, or radio. Copy from the latter two sources offers interesting problems to the copyreader.

Not many years ago it was the custom for correspondents to use a coded jargon called *cablese* (*see Appendix III*). Words were combined, "not much of a plot" becoming "unmuch plot" and "from the United States" becoming "exustates." Cablese was so condensed as to require services of a trained rewrite man.

Nowadays, because of reduced rates and governmental restrictions on coded messages, copy coming in by cable and radio is more intelligible. Owing to the still high cost of transmission, it is usually skeletonized with the articles *the, a,* and *an* omitted. Cable and radio companies base their rates on dictionary words, but do permit contractions which add Latin prefixes, such as *pre* and *pro* and the conjunction *et,* to nouns and verbs.

It is the lot of the copyreader to take the skeletonized messages in hand and reconvert them into English, a task that requires patience, skill, and alertness. He must have recourse to his wits—and they do not often fail him. When he is uncertain about the meaning of a passage, he eliminates it, although generally a little patience will clear up every word even in garbled dispatches.

Here is a radio dispatch as received in skeletonized form:

[1] Full foreign services are maintained by two New York dailies, the *Times* and the *Herald Tribune;* two Chicago papers, the *Daily News* and the *Tribune;* and the *Christian Science Monitor* of Boston.

c13 lu VIA RCA

CD CAIRO 1/50, 214/200 18 1750

Press ChiSun,

Chicago.

(Weekender)

Up at Benghazi comma on beaches between Alamein etTobrok German etItalian soldiers probably disporting selves comma recovering exlast desert battle etpreparing pronext stop At rest camps between Alamein etAlexandria comma in Cairo etAlexandria British troops likewise taking advantage interruption fighting prerefresher stop But armies are not

(2/50)

idle stop Each days terse communique dash which communicates minimum information dash upturns clinches repatrol activities refour or six or three enemy planes downshot reships sunk stop Communiques unmention real work ongoing times like this dash about Herculean work supply branches comma about strengthening regrouping reinforcing proinevitable resumption struggle ProEgypt stop Communiques

(3/50)

unexplain purpose quote patrol activities unquote untell fearful responsibility never lifted exshoulders GenMontgomery etAlexander comma never lifted exRommels shoulders stop They never tell thoughts fears hopes dash depending on political inclinations individual dash ordinary people whove made homesheld jobs gathered fortunes in this land

(4/50)

whose future depends upon outcome desert struggle stop Now etthen some major departure interrupts comparative calm intervals suchs this stop Such an interruption was last Sundays operation at Tobruk stop Its derigeur here to explain that full story reTobruks unyet available etuntil all informations in its unprofitable even discuss that expedition stop Chester Morrison.

314 pm.

"c13" is a company interoffice symbol. "lu" are the initials of the RCA (radio) receiving operator. "CD" indicates the office call, in this case the cable department in New York. The dispatch is from Cairo, and the text is divided into 50-word units, hence the "1/50." The gross wordage for

*which charge is made (including all symbols) is "214," but the net wordage is "200." The dispatch was filed on September "18" at "17:50" o'clock (*i.e., *at 5:50 p.m.), and was received at 3:14 p.m., as noted at the end. "Press" means at press rates, and "Chisun" is, of course, the* Chicago Sun.

And now the dispatch as it actually was published:

By Chester Morrison.
Chicago Sun Foreign Service.

Cairo, Sept. 19.—Up at Bengasi, on the beaches between El Alamein and Tobruk, German and Italian soldiers probably are disporting themselves, recovering from the last desert battle and preparing for the next.

At camps between El Alamein and Alexandria, in Cairo and in Alexandria, British troops likewise are taking advantage of the interruption in the fighting to get some rest.

But the armies are not idle. Each day's terse communique, which communicates a minimum of information, reports on enemy planes shot down or ships sunk. The communiques do not mention the real work going on at times like this—about the Herculean work of the supply branches, about strengthening, regrouping and reinforcing for the inevitable resumption of the struggle for Egypt.

The communiques do not explain the purpose of the "patrol activities," do not tell the fearful responsibility never lifted from the shoulders of Gen. Harold R. L. G. Alexander of Lt.Gen. Bernard L. Montgomery, and never lifted from Field Marshal Erwin Rommel's shoulders. They never tell the thoughts, fears and hopes—depending on the political inclinations of the individual—of ordinary people who have made homes, held jobs or gathered fortunes in this land whose future depends on the outcome of the desert struggle.

Now and then some major departure interrupts the comparatively calm intervals, such as last Sunday's operation at Tobruk. It is de rigeur here to explain that the full story of Tobruk is not yet available, and until all information is in, it is not profitable even to discuss that expedition.

Syndicate Copy

Presenting few problems to the copyreader is copy from syndicates. Usually a hasty reading is all that is required. The "columns" have standing heads, and often heads are suggested for other material. Should space not permit using all the copy, paragraphs can usually be lopped off, starting from the bottom and working up.

Small newspapers in varying degrees make use of syndicate material in mat or stereotype form. Here there is no opportunity to read copy, but the person responsible for the paper's contents does well to scrutinize a proof before letting it go through. Embarrassing situations have arisen when this precaution was neglected.

CHAPTER XII. *Sectional Stories*

. . . journalism—that fascinating day-by-day preoccupation with the realities of current life, that exhilarating though eventually exhausting sensation of being in the thick of events, some of them of vital importance to our own and coming generations.—SISLEY HUDDLESTON (1883–1941), *Anglo-American journalist.*

When you stop to think how few people read beyond the headlines and how much of public opinion is made by headlines, you begin to realize the enormous influence exerted by the journalist who sits at a desk and writes the headlines. When you stop to think how many people never read anything but the daily paper, you begin to realize the social importance of accurate reporting.—GLENN FRANK (1887–1940), *educator, editor, and commentator.*

I. MORE ON GUIDELINES

Name Each Story

Thoughtful newspaper readers, who know that large headlines cannot be set on the linotype which is used for the stories they title, sometimes wonder how the right head is matched with its story speedily and without confusion. The answer to their question has already been given: It is the *guideline,* often called the *slugline* or *slug.* It fills precisely the same function for a given piece of news through its life cycle as does a name for a person.

Take a simple example on a large morning newspaper. It is early in the day. By a tip from the police or a friend of the paper, the assistant city editor learns that there has been a riot near a huge industrial plant which is tied up by a strike. The executive at once makes an entry in his assignment book and christens the future news story "Riot." The reporter receives his assignment under this name. When he completes his investigations, he enters it and his own name upon each page of his copy, thus: "Riot—Browne"; "2 Riot—Browne"; "3 Riot—Browne"; "4 Riot—Browne"; and so on until the last page.

Guidelines and Printer

Guidelines also are supremely important to the printer. Consulting the page schedules (*see example, Chapter XIX*) which have just been sent to the composing room by the makeup editor, he finds that a story bearing the guideline "Riot" is scheduled for the eighth column of page one, and that it is to bear a No. 1 headline. He promptly looks for a galley of type slugged "Riot." Next he picks from the headline galleys the headline bearing the guideline "Riot," assembles it with the story and discards the now useless sluglines.

The same "Riot" guideline travels through every edition of the newspaper, through all the mutations and vicissitudes of the riot story, through expansion or trimming and even to the possible killing of the story for a substitute, in which event it becomes the "Subst. Riot" or "Substitute Riot" story.

Suppose the story does not die with the day, but continues to be urgent news for several days or weeks. It keeps its name or guideline throughout: "Riot." That will be its name as long as the story continues to be worth newspaper space.

Guidelines Must Have Meaning

Guard against neutral or meaningless guidelines. A story slugged "Smith" confronting the news executive who is reviewing and summarizing his newsstories for the editorial council table or the managing editor, might not evoke any memory of the story at all. The same story bearing the guideline "Suicide" or "Sui," however, could not fail to produce the necessary reaction.

Some newspaper slugs or guidelines are so old and so frequently used as to be almost historic in import. Thus "Pol" is the inevitable political-story guideline; many papers use "Wash" for their Washington lead; and there are many other such cases.

Respect the Guideline

The copyreader cannot alter a guideline; it is handed down to him, and he must keep it intact. If he sends along the lead of his story marked "Riot—#1 Head," then follows it with "Add 1 Fight," "Add 2 Labor," "Add 3 Riot," "Add 4 Fight," and "Labor —#1 Head," trouble will ensue. All sections of the riot story must bear that significant guideline: "Riot."

Use of guidelines extends even to such pictures, maps, diagrams, boxes, and tabulations as may accompany a story. Thus certain pictures, captions, and picture text may be marked "3 col. cut, with Riot"; certain tabulations, with their box heads, may go to the printer marked "2 col. box, with Riot," and certain subsidiary stories, provided the riot story is large enough to warrant them, will be labeled somewhat like this: "History, with Riot—#2 Head; Career, with Riot—#2 Head"; and so on and so forth until all relevant material is properly labeled.

II. WHEN SPEED IS VITAL

Leads and Adds

It is common practice in newspaper offices, when press time is near and speed is desired, to send newsstories from the copydesk to the composing room in short sections known as *takes*. Sometimes these sections are but single paragraphs. Each consecutive portion of a story thus sent to the typesetting machines is called an *add,* and each add is numbered and bears a guideline.

Suppose the story were slugged "Fire." "Send it running—there isn't much time," would be the order of the head-of-the-desk. The copyreader would send sheets to the composing room in the following order: "Lead Fire" [the word "lead" is often omitted in actual practice]—#8 and #2 [signifying head sizes]; "Add 1 Fire," "Add 2 Fire," "Add 3 Fire," "Add 4 Fire," "Add 5 Fire," etc. When the type reaches the makeup man at the forms, he simply follows these guidelines to put the story together in the order indicated.

Guidelines are written at the top lefthand corner of each piece of copy. At the bottom of each sheet *sent running* the copyreader writes the word "more" and draws a ring around it, as a symbol that the story is not yet finished, that there will be more adds. When the last add has been sent to the printer, the story is closed with the usual closing mark.

Inserts

Suppose the copyreader has sent on to the composing room a story on which he later receives additional matter that he desires

to place in the body of the narrative. This is an insert. He marks "Insert A" at the upper lefthand corner, and at the end he writes "End insert A." Thus if the insert is to be placed in the body of the story slugged "Fire," the copyreader would write at the upper lefthand corner of the insert text "Insert A Fire" and at the end of the insert "End insert A Fire."

Suppose that after Inserts A, B, and C have been sent to the composing room the copyreader is given additional information that is to go ahead of these three inserts. He would mark this new matter "Insert X," to avoid the confusion that would ensue if it were marked "Insert D," in sequence.

Whenever inserts are to be made, the copyreader must obtain a proof of the story affected and, at each point where an insert is to be placed in the body of the text, must draw a line from text to margin, write the words "Turn rule for insert A," "Turn rule for insert B," or "Turn rule for insert C." These instructions are ringed to prevent an egregious error by the typesetter.

New Leads

Suppose a newspaper is forced to make over the "Fire" story because there have been developments of such significance that a new lead is necessary. In this case the copyreader sends the new matter to the printer marked "New Lead Fire." Next he obtains a proof of the story as first sent down, kills the old lead, and corrects the remaining type to conform to the new lead. This remaining type is called a *pickup,* owing to the fact that it does not need to be reset, but can be used after being corrected, and the copyreader marks the top of the proof where the old lead was killed: "Turn rule for new Lead." At the end of this new lead he writes: "End new lead—turn rule to pick up old story as corrected."

A *new lead* and a *substitute* or *sub lead* are identical and are handled in the same way.

If there is more than one section or take in the new lead, the additional sections are marked as follows: "New lead Fire," "Add 1 new lead Fire," "Add 2 new lead Fire," and finally "End new lead Fire."

Some newspapers use the word "New Intro," "Sub Intro," instead of "New Lead" and "Sub Lead." *Intro,* of course, is an abbreviation for introduction.

Bulletins and Precedes

Suppose that it is desired to place special text—perhaps some black type *boxed* within a *border*—at the head of a story. Such a piece of copy is called a *precede* and is marked: "Precede Fire," or "Lead All Fire." At the end are written the words: "End precede Fire; rule for Lead." Similar practice is followed in placing the heavy black-faced news *bulletins*. The first bulletin would be "Lead All Fire," and the second "Add 1 Fire Bulletins," the third "Add 2 Fire Bulletins." If it were desired to put an insert in a bulletin, the slug would be "Insert A Fire Bulletins."

Letter A, Etc.

Suppose that there is a story on the desk on which some information has been gathered, but which as yet has no lead. Some prominent citizen has died, for instance, and the reporter has written the story of the man's career, but has not yet finished writing the details of the death—the *spot news* lead. How would the copyreader handle the story of the man's career in the absence of a lead? He would write, at the upper lefthand corner of the first page, the words "Letter A Jones" or, in some newspaper offices, "A Matter Jones," and then "Turn rule for lead" or "Lead to come." The printer would understand by this that the Jones story still lacked a lead and that Letter A, or A Matter, was merely a later section of the narrative.

Additions to Letter A Jones would be marked "Add 1 letter A Jones," "Add 2 letter A Jones," etc. Inserts would be marked "Insert X letter A Jones," "Insert Y letter A Jones," and so on, to avoid mixups in the type. When the lead came, it would be marked "Lead Jones" or "Lead All Jones" and would end with "Turn rule for letter A."

Another Way to Do It. Sometimes the marks "Letter A" and "A Matter" are not used at all, but instead such pieces of text are marked "Career divisional," "Funeral divisional," etc., and take a special kind of headline called a *divisional* headline. On one newspaper the little divisional headline is the one-column hairline box, but there is a great variety of these headlines. In the case of a big murder story the copyreader might have the Lead story, a Police divisional, a Capture divisional, a Career divisional, a Wife divi-

sional, and any number of others. Adds and inserts to these divisionals are marked just as in other cases.

The divisional heads are used to *dress up* the page, to improve its appearance, and also in the interests of tidy news classification. The divisionals are arranged in the order of their importance when the copyreader or news editor makes up the story.

Study of the accompanying table will make clear the intricacies of handling sectional stories.

General Cautions

Never end an add or an insert in the middle of a sentence. Cut off the split sentence with the scissors and add it to the next piece of copy belonging to the story.

Try to close each add with the end of a paragraph.

Always watch the add and insert marks to be sure they are in sequence.

Be sure to correct the text of your story, or of your inserts, so that the matter does not repeat facts already used, or contain contradictions.

Be sure that you indicate on the proof, or in the text of the story, the place where each insert is to be incorporated.

Systems Vary

The sectional-story marking system described on preceding pages is one of the simplest used on large metropolitan daily newspapers, but there are others.

Some newspapers use the designations "First add," "Second add," "Third add," writing out each designation in full, and the same with inserts. On the copydesk of one large newspaper there is no formal marking of adds whatever. Instead the story is merely sent running to the composing room according to *folio* or page numbers, which the copyreader watches closely. Thus the Fire story would be handled as "Fire—#1–2," "2 Fire," "3 Fire," "4 Fire," etc. Here, of course, the word "add" is understood.

Medium-sized and small newspapers utilize systems derived from the practice of larger papers. Country weeklies have few if any sectional stories, hence can reduce their systems to a rudimentary form. Copyreaders who have mastered almost any method employed to handle sectional stories by large dailies have little difficulty in adapting their techniques to those on smaller publications.

EDITING RUNNING STORIES

Section	*Use*	*Page 1 Slug or Guideline*	*P. 2 (3, 4, etc.) Slug*	*End Mark*	*Marks on Proof*
Adds	When story comes to copydesk, or is sent to compositor, in sections called "takes."	*Lead Fire—#3 Jones* (*i.e.*, guideline, number of head, and reporter).	*Add 1* (*2, 3,* etc.) *Fire—Jones*	*# or More*, if more copy is known to be coming	None
Inserts	When later information is to be inserted in story already sent to compositor.	*Insert A* (*B, C,* etc.) *Fire—Jones*	*Add 1* (*2, 3,* etc.) *Insert A Fire—Jones*	*End insert A Fire*	Indicate place for insertion on proof with: *Turn rule for insert A.*
New Leads	When new or corrected information necessitates a fresh lead on a story already sent to the compositor.	*New lead Fire—Jones*	*Add 1 new lead Fire—Jones*	*End new lead Fire—Jones. Turn rule to pick up story as corrected.*	Kill old lead on the proof, and edit rest of story to follow the new lead. Mark on proof: *Turn rule for new lead.*
Precedes or Bulletins	When new information (usually short and set up boxed or bold face) is to be run ahead of the main story.	*Lead All Fire* or *Precede Fire.*	*Add 1 lead all* (or *precede* or *bulletin*) *Fire*	*End lead all* (or *precede* or *bulletin*) *Fire*	None
Letters (*or Matter*)	When a part of a story other than the lead is sent to the compositor first—usually compiled from data supplied by the "morgue."	*Letter A* (*B, C,* etc.) *Fire—Jones* (or *A Matter Fire—Jones*), *Lead to come*	*Add 1 letter A Fire* (or *Add 1 A Matter Fire*)	*End letter A Fire* (or *End A Matter Fire*)	None

In case of an insert in a precede or bulletin, slug it: *Insert A Fire bulletin.* Then indicate place of insertion, in the usual way, on the proof.

To avoid confusion, when you have an insert for letters, slug it: *Insert X* (*Y, Z,* etc.) *Letter A Fire.*

When a story is sent along without a head, it may be slugged: *Fire H.T.K.* (*Hed to Kum*) or, of course, *H.T.C.*, or one may write it out: *Head to Come.*

It is always advisable to "ring" slugs and directions to the printer, thereby avoiding any possibility of their inclusion in the body of the story.

III. HANDLING A SECTIONAL STORY

The System at Work

The excellence of any technique lies in the complete achievement of its purpose. In the case of running stories, the immediate purpose is to have the type set and proofread while the story is being written —perhaps while reporters are still telephoning fresh information. Minutes thus saved may mean that the paper will get to the street ahead of a competitor. Not only does such a scoop mean dollars for the till, an enhanced reputation for the paper, but a thrill for all who have had a part in the adventure.

Assume that there has been a fire. The reporter is at his typewriter beating out his story to catch the early edition of an afternoon paper. Speed is at a premium. A copyboy stands by to whisk short takes to the copydesk, where the copyreaders quickly edit them, then send them running to the composing room.

The pages that follow reproduce the story, handled in accordance with the system described. Follow each step carefully, noting the explanations at the side. The guidelines and other words carrying instructions to the printer will be actually set in type, but discarded when the story is assembled with its headline.

Lead Fire--Jones
#1

Flames and explosions destroyed the Petro Oil Products plant on Sturgis road this morning, causing a loss officials estimate to exceed $1,500,000. No lives were lost but two workmen narrowly escaped death in an attempt to save the company's records.

"We suspect the fire had an incendiary origin," Peter Oswald Ryerson, president of the company admitted to reporters, "but we have no proof. An investigation will be made."

end lead

This is the lead, the first take to be edited and sent to the printer. The copyreader rings the guideline and the symbol "#1," which indicates that the No. 1 headline is to be used.

This second take, designated "Add 1," develops the story. The word "more" indicates that the story is incomplete.

Add 1 Fire --Jones

The fire ~~was~~ started about 10:30 last night in a storage room, according to Peter Pass, 2424 Reba ave., a watchman. He attempted to extinguish it with hand apparatus but was unsuccessful. An automatic alarm system brought workmen to the spot but the blaze ~~by this time~~ had spread to a pile of oil products in cans which began to explode.

The city fire department was on the scene at 10:45 p.m., and soon had its full equipment at work. For a while it was thought that the flames could be brought under control before they reached the main offices of the company, but a terrific explosion shortly before midnight scattered the conflagration.

more

The next take becomes "Add 2"—and is handled in the same way.

Add 2 Fire--Jones

Soon the entire plant, covering a half city block, was a blazing torch with billowing plumes of black smoke ~~pouring forth~~. By 6 a.m. the flames had begun to subside under the torrents of water and chemical extinguishers, but little will be left to salvage except metal, according to Chief of Police Clinton Karston.

He scouted the suspicion of the Petro company's president that the fire was ~~caused by~~ of incendiary origin.

more

Add 3 Fire --Jones

"Probably spontaneous combustion in the storage room started it," he said, "and when the flames got into the highly inflammable material there was no stopping ~~it.~~ them."

The explosion that caused the flames to spread so rapidly shattered the windows of the office building and probably would have ~~[illegible]~~ seriously injured two workmen attempting to save valuable records had they not at the moment been lying on the floor to avoid noxious fumes. They--David Bear, 2204 Chestnut st., and Jack Raoeau, 402 Walnut st.--were momentarily stunned ~~and~~ but were rescued by firemen.

more

And so is "Add 3."

Add 4 Fire--Jones

Police kept curious crowds at a safe distance by rope ~~and~~ barricades.

The Petro Oil Products company was organized in 1920 with a capitalization of $1,000,000. Its Sturgis road plant is well covered by insurance, company officials state.

////

"Add 4" finishes up the story—as the end mark indicates.

Insert A Fire --Jones

Rumors that ~~the~~ Petro chemists were at work on a secret process to produce high octane gasoline for the navy were declared by President Ryerson utterly without foundation whatsoever."

end insert A Fire--Jones.

No—a "legman" has telephoned the rumor which has been checked and denied. It must be mentioned, and the place for it is immediately after the lead. A proof is rushed to the copydesk, and the place for the insert is marked "Turn rule for insert A."

Meanwhile, the reporter has decided he didn't do justice to a few details. He writes this insert. It is sent along in two takes—"Insert B" and "Add 1 insert B." The first paragraph of "Add 4" is killed on the proof, and in the margin is written this instruction to the printer: "Turn rule for insert B."

Insert B Fire--Jones

No buildings are within a half mile of the Petro plant. Police set up a rope barricade which kept crowds out of the danger zone. More than 500 people lingered to watch the spectacular blaze until 2 o'clock this morning.

more

~~Add 4 Insert B Fire~~

Add 1 Insert B Fire--Jones

Thousands of automobiles were drawn to the fire, compelling police to block off ~~the~~ Sturgis road and to divert traffic to narrow lanes one half mile south and north. A few minor accidents, with property damage but no injuries, were on the police records this morning.

End insert B Fire

Stop! Another reporter has telephoned a stronger statement from Petro's president about his suspicions. It requires a new lead. The old lead and Insert A must be killed on the proof and the place marked: "Turn rule for new lead." The second paragraph of Add 2 must also be killed on the proof.

New lead Fire--Jones

The fire which destroyed the $1,500,000 Petro Oil Products plant on Sturgis road ~~last night~~ this morning was set by the hand of a saboteur, President Peter Oswald Ryerson declared in a statement issued ~~today~~ at noon.

"We have reason to believe the incendiary was someone who wanted to destroy materials under contract to the government for army and navy use," he said ~~added, but would not elaborate upon that assertion.~~ "An investigation is to be launched at once."

End new lead fire--jones. Turn rule to pick up story as corrected.

head all fire - 10pt bold

WASHINGTON (SPECIAL)--CHARGES OF SABOTAGE IN THE DESTRUCTION BY FIRE OF THE PETRO OIL PRODUCTS PLANT AT MILLTOWN, ILL., ARE BEING STUDIED BY THE FEDERAL BUREAU OF INVESTIGATION. WHETHER CONTRACTS FOR MILITARY MATERIALS ARE INVOLVED IS NOT ANNOUNCED.

End head all fire

Meanwhile the wires have been hot with queries to Washington. Here's the latest. It is to lead all and to be set in 10-point bold type—and is so marked by the head-of-the-desk or a copyreader at his instruction.

The story has been written in extreme haste and sent piecemeal to the copydesk and thence to the printer. But because the copyreader knows the proper marks to use and because the printer understands them, the story has been assembled speedily and without confusion. And here's the way it appears, lacking only its headline:

WASHINGTON (Special)—Charges of sabotage in the destruction by fire of the Petro Oil Products plant at Milltown, Ill., are being studied by the Federal Bureau of Investigation. Whether contracts for military materials are involved is not announced.

The fire which destroyed the $1,500,000 Petro Oil Products plant on Sturgis road this morning was set by the hand of a saboteur, President Peter Oswald Ryerson declared in a statement issued at noon.

"We have reason to believe the incendiary was someone who wanted to destroy materials under contract to the government for army and navy use," he said. "An investigation is to be launched at once."

The fire started about 10:30 last night in a storage room, according to Peter Pass, 2424 Reba ave., a watchman. He attempted to extinguish it with hand apparatus but was unsuccessful. An automatic alarm system brought workmen to the spot, but the blaze had spread to a pile of oil products in cans which began to explode.

The city fire department was on the scene at 10:45 p.m., and soon had its full equipment at work. For a while it was thought that the flames could be brought under control before they reached the main offices of the company, but a terrific explosion shortly before midnight scattered the conflagration.

Soon the entire plant, covering a half city block, was a blazing torch with billowing plumes of black smoke. By 6 a.m. the flames had begun

to subside under the torrents of water and chemical extinguishers, but little will be left to salvage except metal, according to Chief of Police Clinton Karston.

"Probably spontaneous combustion in the storage room started it," he said, "and when the flames got into the highly inflammable material there was no stopping them."

The explosion that caused the flames to spread so rapidly shattered the windows of the office building and probably would have seriously injured the two workmen attempting to save valuable records had they not at the moment been lying on the floor to avoid the noxious fumes. They—David Bear, 2204 Chestnut st., and Jack Raceau, 402 Walnut st. —were momentarily stunned but were rescued by firemen.

No buildings are within a half mile of the Petro plant. Police set up a rope barricade which kept the crowds out of the danger zone. More than 500 people lingered to watch the spectacular blaze until 2 o'clock this morning.

Thousands of automobiles were drawn to the fire, compelling police to block off Sturgis road and to divert traffic to narrow lanes one-half mile south and north. A few minor accidents, with property damage but no injuries, were on the police records this morning.

The Petro Oil Products company was organized in 1920 with a capitalization of $1,000,000. Its Sturgis road plant is well covered by insurance, company officials state.

CHAPTER XIII. *The Copyreader on Guard*

Somebody who juggles figures a good deal more expertly than I has discovered that the eight letters in the word *democrat* may be arranged in 40,320 different ways; and the ten in the word *republican* offer 3,268,000 different possibilities. More than that: in a 12-pica line of ordinary newspaper type, say 7-point, there are 35 characters; and these 35 characters can be arranged in different ways numbering 16,300 followed by 36 zeroes! —MITCHELL V. CHARNLEY (1898–), *professor, University of Minnesota.*

I. LITTLE THINGS THAT COUNT

Confidence Is Vital

For generations, Englishmen have believed, "If it's in *The Times* it is right." So highly have *The Times's* editors esteemed that reputation that once its presses were stopped to insert a missing comma. Another time, when the name of a small town in Panama was misspelled, an editorial conference was convened to discuss what should be done. Should the error be admitted, ignored, or should *The Times* thereafter cling to its spelling? The latter course was adopted, and occasions were made to use the misspelled word. Eventually, so the well-authenticated anecdote runs, the prestige of *The Times* forced gazetteers and lexicons to adopt the new spelling.

The moral is plain. A newspaper's most treasured asset is the confidence of its readers. Little but obvious errors that slip by careless copyreaders can corrode and corrupt it more than erroneous subtleties. A newspaper that is laughed at is slipping.

Commas Can Be Costly

Scores of lawsuits have hung on a comma. An engrossing clerk inserted an unwanted comma in this phrase of a tariff act, "all foreign fruit, plants," admitting all foreign fruits free of duty until Congress could remedy the blunder months later. That comma cost Uncle Sam some $2,000,000!

Note what a comma—or its lack—does in these examples:

"There is a destiny that shapes our ends rough, hew them as we may."
"Woman is pretty generally speaking."

Spelling Is Important

A favorite parlor pastime of Victor Heiser, the celebrated physician, was to ask friends to spell correctly a pet list of ten words. A president of Harvard missed three, a Wall street magnate failed on four, and even editors have pulled a cropper on as many as six. The words are: inoculate, embarrass, harass, supersede, innuendo, rarefy, vilify, plaguy, desiccate, picnicking.

Copyreaders should cultivate the dictionary habit, looking up every suspect word. Here is a list to work on:

abattoir
accommodation
advantageously
adviser
aggregate
aid-de-camp
antitoxin
aperture
assistance
ax
baptize
barricade
baseball
bas-relief
battalion
bazaar
benefited
benefiting
biplane
blond (adj.)
bluing
boulder
bouquet
bric-a-brac
Buenos Aires
calcimine
cannot
canceled
cantaloupe
canvas (cloth)
canvass (for votes)
caress
catalogue
chaperon
charivari
chauffeur
chiffonier
cigarette
clew (to a crime)
colossal
connoisseur
consensus
cozy
criticize
defense
demagogy
desperate
develop
dietician
dilettante
diphtheria
dishabille
downstairs
embarrass
employee
endorsee
enforce
Eskimo
feeze
fiancé (man)
fiancée (woman)
fictitious
fiery
fleur-de-lis
flies
football
forceps
fulfill
fusillade
gaiety
gaily
gauge
gelatin
glycerin
gray
gruesome
guerrilla
gypsy
halloween
harass
Hindu
horsepower
imposter
inasmuch
incurable
indispensable
innocuous
inoculate
intolerable
Jimson weed
jiu-jitsu
kaleidoscope
kidnaped
kidnaper
kimono
laundered

leggings
lily
mantel (shelf)
mantle (covering)
mass meeting
medieval
midweek
moneys
monoplane
mustache
nearby
newspaperman
nickel
nitroglycerin
nowadays
occurred
oculist
offense
onesself
paraffin
parallel
parquet
payee
pedagogy
persistent
playwright
Philippines
portiere
postoffice
practice
procedure
program
prophecy (noun)
prophesy (verb)
quartet
questionnaire
quintet
renaissance
repentance
restaurateur
sauerkraut
seize
siege
separate
sextet
sheriff
skillful
sobriquet
soccer (football)
stanch
strait-laced
supersede
syrup
tariff
thrash (to whip)
thresh (grain)
typify
vender
vengeance
vermilion
vitreous
weird
whir
whisky
willful
woeful

The following words end in -ise. All others rhyming with them end in -ize.

advertise
advise
appraise
apprise
arise
chastise
comprise
compromise
demise
devise
disfranchise
disguise
emprise
enfranchise
enterprise
exercise
franchise
improvise
incise
merchandise
premise
reprise
revise
rise
supervise
surmise
surprise

More Tremendous Trifles

Every error of diction, thought, and writing to which the human mind is heir creeps into newspaper copy. Here are a few special cautions for the copyreader:

Ages are Pitfalls. Tony Belmont, *240 years old,* a watchman, was killed yesterday when he was struck by a train on the Chicago and Western Indiana railroad tracks at Taylor street and Plymouth court.

Be Suspicious of All Figures. *Fifty* persons ended their lives during the month of September in Fall River county, the coroner's office reported yesterday. Seventeen persons turned on the gas, four

shot themselves, sixteen took poison, two leaped into the lake, and two jumped from windows.

Watch for Typewriter Slips. The bull started to run and Schmidt was hurled under the fence, barely escaping being *bored.*

Be Sure of Foreign Expressions. Vive la France! Vive *la* Zateau. This famed French general is Washington's guest today.

Be Sure of Your Allusions. Even *Medusa's dragon's teeth* could not have made more trouble, the speaker declared, and there was no *David to lead* them unharmed from the *lion's den.*

Verify References. Sinclair Lewis, whose *"Bridge of San Luis Ray,"* was a best seller a few years ago, spoke briefly.

Check on All Names. The W.C.T.U. presented a program in observance of *Francis* E. Willard Day.

Watch for Contradictions. Tokio.—Zenjiro Yasuda, 23, *for nearly 60 years* an influential banker of Tokio, was stabbed to death at his home here yesterday. His assassin, a lawyer, committed suicide with the same sword with which he killed the *young* banker.

Check Totals. *One boy was killed and two others were injured* when a toy express wagon in which they were coasting was hit by an automobile. The dead boy is Edward Lenahan, 8 years old, West Fishers lane. The other boys are Struthers Lester, 9 years old, Potter Alexander, 10 years old, and William Russell, 4 years old.

Beware of Racial Nicknames. Mrs. Bronco Danguivich, 40 Euclid street, was taken to a hospital suffering from a fractured skull last night as the result of an attempted robbery and beating with a blackjack. Peter Torrentino, 26, a *dago,* of 300 Addie street, is held by the police.

Silver or Golden? Fifty years ago Mr. and Mrs. Timothy Squires, 24 East Center street, were married in Boston. They will make a renewal of their marriage vows at the First Baptist church at 11 o'clock today. The Rev. Charles Spear will officiate at the ceremony, and a *silver anniversary* reception will follow at the family residence.

Eliminate Trivialities. David Walsh Jr., 18 years old, of 951 Cedar street was probably fatally shot last night by James Scala, an *Italian* watchman for the Scala State bank, because he with other boys laughed and ran away when *the Italian* tried to question them. The watchman fired several shots, one striking Walsh in the back. Police held *the foreigner. Walsh is a Methodist and belongs to the Mystic Workers of the World. He is a small man, only 4 feet 32 inches tall.*

Wanted: A Comma. Yeager left the engine running and jumping into the puddle rescued the half-drowned dog.

Know What Words Mean. Highly modernized, thoroughly *re-*

enervated, the TIMES brings to serious-minded readers a responsible newspaper that prizes accuracy above ballyhoo or self-exploitation, fairness above personal bias, and straight, clean reporting above grandstand scoops.

GUARD AGAINST INCONGRUITIES. The Rev. Paul S. Kershner's chief hobby is fishing, which he does *religiously* every day during his month's vacation spent on Long Island Sound.

LOOK OUT FOR UNCONSCIOUS HUMOR. Mr. Randall is still suffering greatly from injuries received when he protected the boy and is writing his dispatches, which messengers bring to me, on *scraps of paper in great pain.* He fell from the roof of a house, *striking himself on the back porch.*

ERROR COMPOUNDED. By an unfortunate typographical error, we were made to say the departing Mr. Blank was a member of the defective branch of the police force. Of course this should have read: the detective branch of the police farce. —*Holyrood (Kans.) Gazette*

The late Lincoln Steffens, who has been called "America's best reporter," once advised a young writer that "Memory is the best editor." Few things aid a copyreader new to a job more than a deliberate committing to memory of names of streets, suburbs, and townships; hotels, hospitals, and other important buildings; prominent local men; city, county, state, and, of course, outstanding national officials.

Copyreader's Friends

When in doubt, there is always some place to get correct information. Often it is the office *stylebook.* The following are reliable aids in snaring errors or verifying facts:

IN GENERAL: The *World Almanac;* the *New International Yearbook;* the *Statesman's Year-Book;* the *Lincoln Library of Essential Information;* and, of course, a good dictionary or encyclopedia.

NAMES AND BIOGRAPHIES: the local telephone book or city directory; *Who's Who in America;* the *Dictionary of American Biography; Who's Who* (English); *Qui Êtes-Vous?* (French); *Wer Ist's?* (German); *Chi E?* (Italian); a state *Who's Who* and similar books for the professions; and biographical sections in the dictionary and the *Lincoln Library.*

WORDS: the dictionary; Roget's *Thesaurus of Words;* Mencken's *The American Language.*

GRAMMAR OR RHETORIC: Woolley's *New Handbook of Composition.*

QUOTATIONS: Cassel's *Book of Quotations;* Hoyt's *Cyclopedia of Practical Quotations:* Edwards' *Dictionary of Thoughts* (prose).

MYTHOLOGY: Brewer's *Dictionary of Phrase and Fable.*

GEOGRAPHY: Lippincott's *Gazetteer;* Hammond's *New World Atlas.*

LOCAL GEOGRAPHY: the local telephone book and city directory; a map of the city.

RELIGIOUS REFERENCES: Cruden's *Concordance;* the *Catholic Encyclopedia;* the *Jewish Encyclopedia.*

'Beg Your Pardon'

Few newspapers today have the stiff spine of the *Springfield (Mass.) Republican* in the days of its most famous editor, Samuel Bowles. Confronted with the complaint of a man whose death had been announced, he is said to have consented to correct the mistake only by giving him a birth notice! Nowadays, it is considered good editorial policy to admit error when it has been committed. Not only will this usually assuage injured feelings, and thereby reduce probability of a libel suit, but a published correction has a certain value as evidence of the lack of malice.

In France, newspapers were for many years required by law to give as much prominence to a correction as to error that called it forth. In America it is customary for a large newspaper to have a small department under some such head as "Beg Your Pardon" in which to publish corrections, retractions, and such added facts as seem advisable to present. Readers respect a paper not above admission of its mistakes—provided they are not made too often.

II. COLORS, TRUE AND FALSE, IN THE NEWS

On Propaganda

Propagatus is an old Latin word meaning to cause or to continue or multiply by generation. When Pope Urban VIII in 1627 set up a school to educate missionaries it was quite logically called the College of The Propaganda. To it the modern meaning of the word traces: any organization or plan for spreading a particular doctrine or system, or the doctrine or principles themselves.

The essence of propaganda is selection and spread of ideas to produce the desired belief or action. It is transmission of opinion to influence people. Whether it advances their welfare or serves

selfish ends is beside the point. It is propaganda in either case. Whether a newspaper is to be a vehicle for good propaganda or bad is a choice each must make.

Propaganda Devices

Techniques for influencing opinion are numerous and devious, as students of social psychology can attest. But seven devices commonly employed—either for or against public weal—have been aptly labeled by Prof. Clyde R. Miller, of Columbia University, as follows:

1. The Name-Calling Device. This simply provides a label having emotional overtones. A few examples:

Political henchman, hireling, czar, dictator, red, so-called liberal, conservative, radical, sons of wild jackasses, braintruster, tory, yankee, damnyankee, bureaucracy, kept press, capitalist, the so-called roll of honor, nuisance tax, red tape, un-American, labor, power trust, plumed knight, copperhead, pre-Pearl Harbor, nazi, fascist, communist, axis.

2. The Glittering-Generality Device. Also a subsbtitute for thinking is the uncritical use of good words or phrases or sentences. A few frequently so employed are:

Truth, justice, service, the best, the worst, freedom of the press, pax Brittanica, kept press, entangling alliances, feet-on-the-ground, roll of honor, Hollywood star, on good authority, beautiful blonde, showgirl, faith of our fathers, the founding fathers.

3. The Transfer Device. This is used to carry over the authority, sanction, or prestige from something revered and respected to something somebody wants revered and respected. Robber barons of the Middle Ages camouflaged their selfish motives by insisting they were extending the influence of religion and civilization. Word symbols such as the flag, the cross, Uncle Sam, John Bull, Washington, and Lincoln are frequently employed in our day.

4. The Testimonial Device. A Hollywood star does it; therefore, if you do it, won't you be glamorous, too? Atlas the Strong Man eats it; so should you—if you would be strong. This former president of the United States says all good citizens support the cause, so—.

5. The Band-Wagon Device. Symbols, colors, music, and slogans are used to prove everybody's doing it. And who wants to be left out of the crowd, off the band wagon?

6. The Card-Stacking Device. The magician's object is to mystify his audience. With studied skill he gives to his spectators selected stimuli so that they think what he wants them to think. The newswriter

also selects details to be presented. His object should be to give a clearly focused picture of the event he reports. If he withholds certain details and gives prominence to others in order to direct a reader to his own opinion—regardless of whether it is good or bad for society—he is card stacking.

7. Conspiracy-of-Silence Device. "That," say editors, "is news—and that is not!" Principles governing such decisions, as have been noted in Part I, are fairly well defined. But if the person seeking headlines for himself is ignored, his plaint often is a *conspiracy of silence* resulting, he asserts, from pique or prejudice of the editor. Many a politician or show has failed because it has been ignored by the press. Barnum even went so far as to declare that he didn't care what the papers said about him as long as they said something.

Propaganda devices are *a*moral, like any tool. They can be used to promote or to oppose vice, juvenile delinquency, loan sharks, gambling, graft, highway carelessness, or strawberry socials.

Pitfalls of 'Interpretation'

The subtle gradations of the news-opinion spectrum were charted in Chapter IV. It is now in point to observe that although in theory the "personal equivalent" of the reporter may cause him unconsciously to use some of the propaganda devices noted above, in practice trained newswriters usually are in closer agreement on the main facts of an event than are the byline men, who must forever search for something exclusive or sensational.

Although American journalism within the past decade has made a larger place for news commentators and especially for those whose emphasis falls upon explanation rather than interpretation, it sticks in the main to the straight-news principle. This practice is rooted in the democratic formula and is a deterrent to irresponsible opinionated writing masquerading as news.

With Eyes Open

The copyreader is the watchdog of the news columns. He sniffs everything submitted for publication. His nose for news is allergic to opinionated writing, no matter how skillfully it may be dressed up.

His sophisticated alertness may prevent his paper being roped in by hoaxes that would make it appear foolish as well as by insidious forces. If the propaganda is harmless or helpful and measures up to

his paper's policies and professional standards, he will allow it to pass. But it is severely edited or wastebasketed if he deems it subversive of the four responsibilities of journalism. They are, it will be recalled: (1) self preservation; (2) to present adequate, authentic, and acceptable information; (3) to give wise guidance; (4) to entertain.

On Guard

"Who supplied this information?" and "Why is it offered?" are tests for copy suspected of being propaganda. Here are a few of the many forms in which it may come to the copydesk:

Handouts. Ostensibly to protect their clients from would-be interviewers, but sometimes to cover up information, public-relations men give inquiring reporters prepared statements called *handouts.* They are useful—but, presenting only what the speaker wants to say, do not give the more inclusive and exclusive story a reporter might secure if given a free hand.

Made News. Reporters as well as publicity men often manufacture circumstances that make news. A school of journalism, for example, quite legitimately made the front page throughout the country when its feature-writing class selected the "ten newsmen of the year." The semicentennial celebration of the invention of electric lights was featured by the participation of a president of the United States. Although it was arranged by a public-relations man for the lighting industry, newspapers gave it a fine press.

There seems to be no truth in the report that Krueger, ill-fated Swedish match magnate, originated the superstition that it is unlucky to be the third to light a cigarette from one match; that belief is a tribute to the markmanship of the Afrikanders in the Boer War. But Edward L. Bernays, public relations counsel, is credited with popularizing if not inventing soap sculpture—to increase the sales of a soap-making client. Another publicity expert was not too successful, however, with an innocuous-appearing proposal issued through a "National Patriotic League" to wash the Statue of Liberty—with "super suds."

And then there is the case of Anna Held, a famous stage figure of her day, who got bales of clippings because her publicity man got her to take milk baths. Hollywood, need it be added, has made a fine art of made news.

Hoaxed News. Newspapers may be tolerant of whimsicalities of actresses, but they dislike to be "taken in" by palpably faked news. So does the public.

Leo, a 350-pound lion, left San Diego by airplane, and more than 2,000 people awaited his arrival in New York where he was to lap up five gallons of milk. No Leo arrived. For 50 hours the lion hunt went on. Then, at a remote Arizona point, the pilot and Leo emerged from the desert. Newspapers told how cowboys had presented Leo with a live steer. Story followed story. Even the *New York Times* gave Leo five stories and an editorial, totaling 28 valuable column inches. Then the balloon burst. A Hollywood film corporation took paid advertising space in motion picture magazines to tell how the whole thing had been staged—and swallowed by gullible newspapers and their public—under the caption "Pardon me while I laugh." Needless to add, the press wasn't violently pleased.

Camouflaged Public Service. Frequently the most innocent-appearing publicity release hides the subtlest propaganda. A national "Hygiene Bureau" sent out a pretentious symposium of medical opinion, summed up in the point that the caffeine in a morning cup of coffee is harmful to health. The bureau, of course, was not a creature of a coffee roasters' association. Scores of hastily edited community papers have been glad to get gratis a "home page" service from an apparently legitimate feature syndicate. Careful copyreading would have detected the naming of a particular brand of baking powder in each instalment.

Polluted News. Public opinion has a cash and a political value. Honest as well as dishonest men know that.

Comes a story giving a factual account of a public utility company improving its properties—with a phrase suggesting dissatisfaction with the local municipal electric plant. That phrase may or may not be propaganda; it will bear scrutiny. Statements from either employer or striking union are to be handled with caution—and fairness. Something more than patriotism may be behind a prepared statement from an industrialist praising a new alloy. Most dispatches coming through a government-sponsored news agency may be expected to be "inspired"—for a purpose not always visible to the naked eye. Always to be regarded with an uplifted brow are dispatches from foreign countries in time of war, especially if they discredit a rival.

The 'Free Publicity' Problem

Even the smallest weekly newspaper is bombarded daily by requests or demands that its readers be propagandized with *publicity, plugs, puffs, boosts, blurbs, readers, fillers.* These range in form from releases and handouts skillfully prepared by ex-newspapermen to reports of a ladies' club meeting scrawled on perfumed note paper.

Shall it be printed? There is but one real answer to that question. If it is legitimate *news* and space is available, use it; otherwise, into the big basket it goes.

Some publicity merits space with hardly a scratch of the copyreader's pencil. Other pieces are usable with the *poison*—editorial-room argot for the publicity element—carefully extracted or counteracted. In one classic instance, a newspaper whimsically noted that a skywriter had made "an unlucky strike" by landing in a tree while "advertising a popular cigarette." Frequently a publicity story, as in that case, can be rewritten into acceptable copy or will yield a tip for a reporter to follow up.

Behind efforts of commercial interests to *break into* news columns is their tacit admission that the public expects newspapers to present unbiased news. It has been suggested, therefore, that one way to reduce pressure back of handouts is to publish them, but with identification of sponsor and source.

News or Advertising?

Obviously, the chariness with which newspapers regard publicity is based not less upon their feeling of responsibility to readers than upon the more elemental responsibility, which is to survive. If advertisers could tell their stories adequately through the news columns without cost, there would be little incentive for them to buy space.

It is difficult for the newsman to draw a rigid line. Should hotels be named in newsstories, for example, and hospitals, doctors, undertakers, makes of automobiles, stores, airlines, and the like?

Necessitous facts sometimes must overrule finely drawn theories, especially in cases where it is tacitly understood that aid given in news gathering will be repaid by such favors. Newspapers vary in practice, but each has its rules, written or otherwise, and copyreaders will be expected to govern themselves accordingly.

A few newspapers lean backward. They refuse to publish any publicity material that will react to the advantage of interests supplying it. But this is a doubtful service to readers for, as the *Publishers' Auxiliary* has editorially observed:

> The editor all too frequently overlooks the fact that when he prints the item about the women's club dinner he is being paid for that space.

His subscribers are paying for it. When he fails to print, is he double-crossing his most valuable customer, his subscriber, for the fact that such a dinner is to be given is a part of the news of his community. . . . The editor who has an iron-clad rule against the use of any free publicity frequently cheats his reader. The editor who uses any and all such material sent to him does the same thing.

This principle has long been recognized in the liberal space accorded sports, stage and movie shows, and other events run for private profit. Identification of radio programs by their sponsors has been questioned, yet also appears to be justified on grounds of news interest. But quite obviously, "news" that canned peaches can be bought at the Buy Itkwik store for ridiculously small prices is a matter to be recorded in paid advertising space.

'Line for Line'

To be resisted are the requests of advertisers for free publicity *because* of paid advertising space taken. New automobile models are news, and a newspaper is justified in running stories about them. But to give publicity only to cars that advertise is to start a dangerous practice.

Especially insidious is the development of public-relations divisions within advertising agencies. Not infrequently, their releases carry a broad hint—even a note from Mr. Soandso, "chief space buyer." Some advertising agencies, encouraged by response of ad-hungry newspapers, demand a "line-for-line" reciprocity between advertising and news columns—and contribute, as the practice becomes generally known, to the undermining of public confidence in the editorial independence of newspapers.

Any organized attempt to influence a newspaper's policy through the big stick of advertising, whether done by advertising agency, political party, church, money-lender, or what, strikes at the vitals of the American press. It should be openly rebuked.

III. TASTE, DECENCY, FAIR PLAY

The Law Is Lenient

Is it fit to print? The answer, as has been noted in Chapter IV, is left to newspapers, with public opinion the chief check. The law,

recognizing that it is easy to theorize but difficult to dogmatize fairly, is singularly lenient with the press.

Radio is restricted by the control implicit in the licensing system. Program sponsorship by purveyors of products and services has, furthermore, given rise to many voluntary taboos.

Taste Is a Variable

Blasphemy and salacious words and situations are much more common in books and plays than in newspapers. The novel-reading and play-going public are relatively small groups, and self-selected. Like the movies, the newspaper is produced for consumption by all classes and is properly wary of that which may offend public decency or contribute to moral delinquency.

Newspapers follow the mores of their place and time. Tabloids often deal more frankly with sexual aberrations than do even their metropolitan compeers. The word "damn" is allowed in direct quotation in most papers of whatever size, but "God damn" and other blasphemy falls under the copyreader's pencil.

Most community newspapers still consider it is in bad taste to announce that a woman is to have a baby. Some even insist that a child has been born to "Mr. and Mrs."—which, however, may reflect, not so much prudishness as a concern for male prestige in a world rapidly being feminized. It has been the fashion, doubtless dating from the Victorian era, to use genteel synonyms for simpler expressions of common speech. Here are a few:

powder room *for* toilet	stomach *for* belly
purchase *for* buy	nude *for* naked
pass on *for* die	odor *for* smell
casket *for* coffin	perspire *for* sweat
retire *for* go to bed	expectorate *for* spit

A reaction is under way, however, in favor of the homespun terms. They may not be so "nice," but they are forceful, and there are those who believe they make for fresher, more zestful copy.

Fair Reporting

The passing of the "personal journalism" of Horace Greeley's day is greatly lamented by emotional critics of modern journalism, who are all too forgetful that newspapers of a few generations ago were often marked by prejudice and vindictiveness of their editors.

One exhibit will suffice. It is from the *San Francisco Chronicle,* for Sunday, April 14, 1889:

PERFIDIOUS ALBION.

HER GALLANT SON SEEKS A DIVORCE.

An English Swell Who Has a Wife in England and Wants a California Divorce.

John A. Barton is a man of tone, dignity and position. Even though Mr. Barton were a person less distinguished by nature in mustache and carriage, his birth, accent and apparent affluence would insure him a position in San Francisco society.

It may perhaps have been thought by the fond mammas of California street that the dashing gentleman who succeeded so well in entwining his mustaches around the affections of their daughters was an unmarried man, like the multitude of Britishers who "endure this blasted climate" for a spell. The aforesaid fond mammas may even have looked with favor upon the smiles and dignified attentions of this courteous son of Albion, all ignorant of the fact that the gentleman with the mustaches and the smiles has a wife already; still his wife, though very far away.

The truth is that John A. Barton has begun an action for divorce against his wife, Annie S. Barton, alleging that she has wrongfully and without cause or provocation deserted him.

It is not likely that Mrs. Barton will soon file her answer to this complaint, inasmuch as she is in Sheffield, England. Mr. and Mrs. Barton did not travel together to San Francisco. She remained behind, and, taking advantage of her absence, the husband sues for divorce. The basis of Barton's claim of desertion is that she will not join him, even though he has written her to come to him and has offered her enough money to pay her passage out. She refused to cross the Atlantic and the continent alone in order that she might join a husband who had left her on another hemisphere, and he thinks that this now justifies a divorce, and seeks it by the grace of the caoutchouc divorce laws of California.

Is a 'Scandal' News?

Reputable newspapers, which are in the majority, act on the principle that implicit in the *quasi* public utility character of the press is a responsibility to inform the public on public matters. When a scandal reaches the public through the courts, or otherwise

comes in contact with the law, they believe a newspaper is justified in treating it as routine news. When a scandal does not come in contact with the law, and when publication would only injure the persons involved and furnish improper reading for the public as well, the average newspaper does not feel called upon to publish the story.

Newspapers are expected to take the initiative in exposing unsavory social conditions, but they are not called upon to snoop, or to invade the personal affairs of the average citizen. Though but sketchily defined by law (*see pages* 54-56), there is such a thing as the "right of privacy."

With the following, lifted from instructions of a news service to its correspondents, few newsmen would find fault:

Faithful portrayal of day by day history of the world and its people precludes writing only of pleasant things. So long as human nature is what it always has been, much that is sordid and mean will need to be included. The highlights must have contrasting shadows else the picture will be flat. In this ungrateful task, strive to be decent. Decency is not attained solely by the use of inoffensive words; some of the most salacious tales are told in "purest English undefiled." It is the thought behind the printed word that is important. Prudishness is equally to be avoided. Tell your story without emphasis upon the vicious, and without vulgarity, but tell it with proper clarity.

Do not glorify crime nor heroize criminals by giving a false glamour and thus exciting sympathy for a criminal or for crime. Coupling an incident possessing only regional interest with a crime that has attracted general attention gives the lesser incident a factitious news value. Transmission of crime news cannot be avoided, but each case must be held to its individual worth.

Crime stories or other dispatches in which ex-service men are concerned should not gratuitiously bring in the fact that a man has been a soldier.

In reporting trips of the president by train, the name of the road over which he is traveling or is to travel should not be mentioned, nor should any hour of departure or arrival be given beforehand. A policy of keeping this information in confidence is followed by the government as a measure of safety to the president.

It is bad practice to mention the age of a woman unless age is essential to the story. Keep out of the report stories of unimportant young women who may have become involved in trivial escapades. Never bring

in the names of young girls under circumstances that they may be bandied about by persons who do not realize that such thoughtlessness may reflect permanently upon the reputations of these girls, or affect their future happiness.

Where the fact is not essential to the news of a story, avoid the statement that one or the other of parties to an action for divorce obtained the decree. Refer only to the fact that the person in question "had been divorced" from so-and-so. "Statutory grounds" means nothing. If the divorce is granted because of infidelity, say so, but do not lug it in unnecessarily.

On Forcing Interviews

A fine point in newspaper ethics arises when a man from whom a statement is sought declines to speak. Pique and even revenge of the reporter may creep into his copy. It may be in the overtones of such words as, "He refused to talk to reporters, and drove them from the room with a curse." It may be a magnification and distortion of a hapless remark such as "The public be damned" (*see page 140*).

The Reverend Charles M. Sheldon, in his extraordinary best seller, *In His Steps,* published in 1896, observes that it was fortunate that there were no newspapers in the time of Christ. Had there been, he says, no accurate and unbiased account of His life would have been preserved. Further:

> If there had been dailies and reporters in Jesus' time, of the sort we have now, everything He did and said would have been made the basis of a sensational "story." If He had refused to be interviewed, the reporter would have made up something. If He had said something new in the way of teaching, as He did, the newspapers would have made the headlines make him say something different.

It is a harsh criticism. To avoid justification for such comment on today's paper is an important function of the copyreader on guard.

Controversial Issues

The newspaper that claims to present news fairly will be particularly careful in handling issues on which opinion is divided.

Many newspapers take pride in publishing syndicated columns of writers opposed to their policies, as visual evidence of their fairness.

Such papers will also give equal prominence to statements of political candidates during a campaign, even seeking an expression from one when it has not been forthcoming.

Such a policy manifestly redounds to the reputation of a paper for fair play and justifies the respect and confidence of its readers. "The masses," says Dean Carl W. Ackerman, of the Columbia University School of Journalism, "as well as organized minorities, military leaders, politicians, and men and women in public affairs, know that there is such a force as the power of suggestion and that this force springs from information. . . . The use as well as the misuse of information has made the power of suggestion the decisive force in world affairs. It can cause or prevent a war. It can strengthen or destroy a democracy. It can build or wreck a nation."

CHAPTER XIV. *The Newspaper and the Law*

A lie will travel around the world and back again while truth is lacing its boots.—OLD PROVERB.

> Who steals my purse, steals trash; 'tis something, nothing;
> 'Twas mine, 'tis his, and has been slave to thousands;
> But he that filches from me my good name,
> Robs me of that which not enriches him,
> And makes me poor indeed.
> —WILLIAM SHAKESPEARE (1564–1616) in *Othello,* Act III, Sc. 3.

Libel and Slander

If you should tell somebody that John Jones is a crook, and he is not, you have slandered him. If you write it or print it, you have libeled him. Libel is more serious than slander, for the printed word is everlasting.

Libel is an important branch of law. The ensuing discussion purports only to present what every copyreader should know. For further information, many volumes on libel await the inquirer.

Libel Defined

"A libel," according to the Illinois criminal code, "is a malicious defamation, expressed either by printing, or by signs or pictures, or the like, tending to blacken the memory of one who is dead, or to impeach the honesty, integrity, virtue, or reputation or publish the natural defects of one who is alive, and thereby to expose him to public hatred, contempt, ridicule or financial injury." Other states have similar or, in some cases, broader definitions of libel. The newsman should be familiar with the laws of the state in which he works.

Statements or headlines of the following import, if untrue, plainly are libelous: charges of crime involving moral baseness or making the offender liable to punishment infamous in character,

such as larceny, burglary, arson, and murder; charges regarding loathsome or contagious diseases, such as leprosy; statements tending to injure the employment, business, or profession of another by imputing unfitness; charges of domestic infidelity and like accusations.

A newspaper is a responsible institution before the law. If it publishes libelous material, it can be sued for damages, and if the editor be found guilty of criminal libel, he may be fined or sentenced to prison. It makes no difference whether the libel appeared in a newsstory, its headline, an editorial, a published letter to the editor, or even an advertisement. Not only is the editor answerable before the law in such cases, but also all who "assisted" in the publication—even the typesetter and the pressman!

Criminal and Civil Libel

Criminal libel suits are rare. They do not involve collection of damages. They are brought by and prosecuted by the state. Criminal libel laws were made to protect against a breach of the peace—possible havoc an aggrieved individual might wreak because of simple publication. Truth is little or no defense in such cases.

Civil libel is more common. It is a personal libel, and the offended individual brings suit. If he wins, the newspaper and its employees responsible for publication of the libel may be required to pay damages. Civil libel may be *per se* or *per quod.*

Libel *per se* is the obvious kind. If it is printed, the plaintiff need not show how he was damaged; he merely proves that it was printed. Libel *per quod* requires proof that the plaintiff suffered "special damages." The latter is the kind against which the copyreader should be especially on the alert. To detect it he must know the circumstances and the background of the statement.

Some Causes of Libel Suits

As it is the copyreader's business—a responsibility shared, of course, by all editorial workers—to challenge all libelous statements and guard against their publication, the following compilation of some actual cases of libel actions is worthy of study:

A man who was called a crook sued the newspaper for $25,000.

An advertising solicitor seeking matter for a program was called

a swindler and accused of not turning over his receipts; he sued for $50,000.

A man who sold insurance by loaning patrons money to pay the premium was called a loan shark. He sued for $50,000.

The picture of the wrong woman was used in a scandal story. She was awarded a judgment.

Two men were called anarchists; both got judgments, although one was for only six cents.

A famous art critic called the works of Whistler "willful imposture." Whistler sued and recovered one farthing in the English courts.

The wrong picture in an advertisement won a jury verdict of damages for the woman who charged her reputation had been damaged.

A mayor who was called "the rankest of socialists," "in favor of blowing up tenement houses," won his suit.

Humorous stories ridiculing a corset model led to libel suits against two newspapers.

Each of the following expressions, or errors, according to *Editor and Publisher,* has figured in a libel suit won by the plaintiff:

Anarchist, bankrupt, black-leg, black-sheep, brainstorm, briber, crook, crooked, damaged-goods chap, destitute, and extreme poverty;

Felon, fraud, frozen snake, gambler, henchman of a notorious character, humbug, hypocrite, impending insanity, impostor;

Infernal villain, insane, insolvent, insulting to ladies, ironical praise (such as to call an attorney "an honest lawyer" when the opposite is implied), itchy old toad, liar, mere man of straw, and an obituary of a living person;

Packing a jury, pseudo scientist, rascal, rogue, scoundrel, slacker, suicide fiend, syphilis, thief, tool of profiteers, and unfit to be trusted.

Dangerous Statements

Here is a list of some types of dangerous statement that should be avoided, or at least closely examined before they are permitted to get into print:

Unequivocal charges of crime—"a notorious swindler," "the swindler," "the bigamist," "the thief," "the crook," etc.

Ex-parte statements—"neighbors said," "the police said."

Racial terms that may be considered discreditable by the persons involved; also racial nicknames and underworld names.

Malicious expressions—"the lily-white war hero was a thorough-paced scoundrel."

Harsh terms where milder ones are possible. It may be advisable to use "slayer" instead of "murderer" and "killer" in some cases.

Anonymous matter—"It is said he has murdered several other wives."

Not all these expressions are always libelous. Some of them simply are provocative of needless trouble. Experts in libel law hold that nine out of ten suits against newspapers arise from trivial items, which would never have been missed if they had been omitted. The cue for the copyreader often is simply to kill the doubtful story or reference rather than to take the chance of having his paper subjected to an expensive lawsuit.

Beware of Stories Like This!

Below is a fictitious newsstory, fabricated for the purpose of supplying examples of dangerous and libelous newswriting:

The *"Countess"* Alice Edler of 213 Euclid avenue has left for Omaha, where she will aid the Nebraska authorities in prosecuting her erstwhile husband, *"Count"* Paul Edler, *a notorious swindler.*

Edler, *who married several other women* in the United States, *fled* to Europe in the early part of this year, *taking with him $25,000 belonging to Mrs. Edler.* In Europe he *married a number of women for their dowries and then deserted them.* He has now been arrested in Omaha, for the first time in his life, as far as it is known, and his wife has been requested to aid in his prosecution on bigamy charges.

At the time of the *"Count's" flight* the federal authorities attempted in vain to apprehend him on a South American liner by radio. *A neighbor* of the Edlers says Mrs. Edler told her that the *swindler had negro blood in his veins,* dating several generations back.

The *"Count's"* title and lineage appear in the Almanach de Gotha, but *the police declare he is a thorough-paced crook.* It is *alleged* he *forged* a number of *checks* while here.

Mrs. Edler, the *"Countess,"* received her divorce decree before Judge Thompson on January 16. She was on the stand four hours, during which she detailed the story of her luckless romance and of her husband's misdeeds.

Three Defenses against Libel

Once a civil libel suit has been started, a newspaper may have recourse to three defenses to prove its right to publish the allegedly

libelous statement. They are: (1) truth, (2) privileged statement, and (3) fair comment and criticism.

1. Is it True? The sovereign defense is: *certain knowledge of the truth of the published statement and of the newspaper's ability to prove it.* An assumed probability of truth is not enough. Nor is an unsupported belief that the statement is true. When challenged, a newspaper must be able to prove the statement valid—or face consequences at the hands of 12 men tried and true.

2. Privileged Statement. Matters of public record are known as "privileged statements." Their publication does not make a newspaper liable, even though they later be proved false.

3. Fair Comment and Criticism. It is permissible for a newspaper, as for an individual, to comment upon or to criticize public figures, whether a man running for office, an actor, or an athlete. The privilege extends to comment or criticism upon affairs of state, the administration of justice, public institutions, books, pictures, movies, art and architecture, ecclesiastical affairs, theaters, concerts, public entertainments of all kinds, and so on. But such comment or criticism must not cite an untruth, must never be malicious or unfair, and must never be presented as fact as contrasted with a statement of opinion.

An Odebolt, Iowa, newspaper even managed successfully to defend itself from libel against a vaudeville troupe for publishing the following:

Effie is an old jade of 50 summers, Jessie a frisky filly of 40, and Addie, the flower of the family, a capering monstrosity of 35. Their long skinny arms, equipped with talons at the extremities, swung mechanically, and anon waved frantically at the suffering audience. The mouths of their rancid features opened like caverns, and sounds like the wailings of damned souls issued therefrom. They pranced around the stage with a motion that suggested a cross between the danse du ventre and fox trot—strange creatures with painted faces and hideous mien. Effie is spavined, Addie is stringhalt, and Jessie, the only one who showed her stockings, has legs with calves as classic in their outlines as the curves of a broom handle.

Mitigating Factors

Sued and probably guilty, a newspaper may offer two pleas in mitigation of damages. They are (1) lack of malice, and (2) published retraction or correction.

Such expressions as "it is said," "it is alleged," "it is reported," "according to the story," "according to the police," and others commonly used, do not actually protect a newspaper and do not constitute a barrier against libel suits. Nor does publication of a story as "of common report," or as a rumor, or as gossip, afford any protection.

Because they tend to indicate lack of malice, some weight may be given to such phrases in defense when a suit actually comes to trial, and therefore they have a certain value. Much more effective is positive evidence that the newspapers, in publishing the libelous statement, did so in good faith and in the discharge of what it considered its public duty as a newspaper. That it erred is simply an accident or a slip of judgment, and not the result of malice. Corrections or retractions also indicate lack of spite, and may be given some weight by a court.

Three Things to Do

It is obvious that a newspaper, if it is to have any character whatever, cannot retreat every time a person involved in a story roars out an indignant protest at the prospect of getting into print. Nor can it continually suppress stories simply because the persons affected raise a threatening cry of "libel."

There is a clear-cut path to the news that is reasonably safe: first, the story must be investigated and its truth and its freedom from malice established; then it must be written dispassionately and impersonally; lastly, it must undergo scrutiny from the standpoints of malice, libel, and credibility—a duty that falls to the news executive and the copyreader.

The reporter and writer cannot investigate too thoroughly; the editor and copyreader cannot scrutinize too carefully. But once the credibility of a news item is thoroughly established, only a cowardly newspaper will withhold it from readers. No newspaper need fear to tell the truth if it speaks impartially and with the detached attitude of the observer.

Things Newspapers Can't Print

The American press has the right of free speech in a conspicuous degree, and it cherishes that right and protects it against abuse. Governmental prohibitions as regards the newspapers are extremely

few, but they do exist, and they are dictated by common sense, governmental necessity, and the public welfare. These few federal regulations, combined with the strict newspaper policing of the news columns that is enforced by the libel laws of the various states, constitute virtually the only formal peacetime curbs on the American press.

In addition to the universally applicable provisions of the United States Penal Code regarding treason and sedition, newspapermen, like other citizens, are forbidden to print:

Counterfeit weather forecasts or warnings fraudently credited to government scources (Penal Code, Sec. 61).

Reproductions of certificates of citizenship (Penal Code, Sec. 75).

Reproductions of any kind of paper money, or even of a semblance; this applies to the paper money of foreign countries as well. Possession of even the plates or engravings to make such reproductions is regarded as *prima facie* evidence of guilt. Illustrations of coins may be used in "numismatic and historical books and journals and the circulars of legitimate publishers and dealers in the same" (Penal Code, Sec. 147 to 178; also Sec. 172).

Obscene, lewd, or lascivious text, pictures, or advertisements (Penal Code, Sec. 211).

Indecent, lewd, lascivious, obscene, libelous, scurrilous, defamatory, or threatening matter on outside cover or wrapper (Penal Code, Sec. 212).

Text, pictures, or advertising matter referring to lotteries, gift enterprises, or similar schemes offering prizes dependent in whole or in part upon lot or chance (Penal Code, Sec. 213). This section also in effect prohibits any news, pictures, or advertisements concerning raffles, or concerning card parties at which admission is charged and prizes are competed for. There are special laws and regulations regarding the conduct of newspaper prize contests and competitions, which are not affected by this section and are legitimate enterprises.

All matter intended to aid and abet mail frauds of any sort, such as the "green goods" game and others (Penal Code, Sec. 215).

Certain states also have measures regulating or prohibiting the advertising of intoxicating liquor. Copyreaders should have a working knowledge of all these points, because a single false step may result in barring an entire edition of a newspaper from the United States mails.

War Censorship

Wars provide the most striking illustration of the ingrained Anglo-Saxon reluctance to curtail the press. The United States has never known censorship as it has existed in most European countries in time of war. The tendency in this country, as well as in the British Commonwealth of Nations, has always been to rely upon voluntary cooperation of newspapers with the government in not giving out information of value to the enemy. Nor has official restraint been put upon criticism.

Governmental agencies in time of war often issue suggestions and warnings to newspapers on what is and what is not printable material. Copyreaders, especially, should be conversant with these.

Contempt of Court

Bitterly contested by the press as an infringement upon the Bill of Rights, as was noted on pages 56 and 57, is contempt of court procedure to punish newsmen and newspapers deemed to have interfered with the administration of justice. Laws vary from state to state, but Prof. Frank Thayer, of the University of Wisconsin, summarizes acts which may cause a newspaper or a member of its staff to be held in contempt of court, as follows:

1. Any disturbance in the courtroom.
2. Any disobedience of a court's order.
3. Refusal to testify as to a news source if a reporter is subpoenaed to reveal in a trial the source of news, unless such refusal is permitted under modernized rules of evidence.
4. Any publication of a newsstory, picture, article, or editorial which tends to obstruct justice, or which is a clear and present danger to the administration of justice, particularly during the pendency of a case.
5. Any publication which tends to scandalize the court, thus lowering the public's confidence in the integrity of the court, particularly during the pendency of a case.
6. Any grossly false and inaccurate report of a court trial prejudicial to the court.

It is around the last four possible causes for action that the controversy rages. Obviously, if contempts for such acts are used freely, they can become a serious curb on what the press has long considered its prerogative. Laws in this field are in a state of transi-

tion, but it is safe to assume that the final form they take will be shaped less by the views of personally outraged jurists than by public opinion. If newspapers scrupulously keep in mind public interest in their handling of court cases, they will have little to fear.

Property Rights in Words

Published matter—whether text or picture—is a property, and the law provides for its protection. Copyrights are a recognition of property rights, and give the owner exclusive right for 28 years to print, publish, copy, or sell such copyrighted materials. Copyrights may be renewed for an additional 28 years.

Does a newspaper own news? Suppose a newspaper were, in a sense, to create news. Can it be rewritten and published in another paper, with or without credit? Such questions were involved in the celebrated case of the International News Service *vs.* the Associated Press, December 23, 1918. The Supreme Court found that "the news of current events may be regarded as common property. . . ." It also ruled that when one newspaper rewrites the editorial content of another, it is engaging in unfair competition and can be enjoined from doing so again or even be sued for damages.

It is customary for a newspaper to secure permission or to purchase the right to reprint copyrighted material, giving credit in a *copyrighted line* above the story. When permission is given to use a quotation, or to rewrite a story, it is customary to use some such phrase within the text as: "according to a copyrighted story appearing in the ———."

PART THREE

The Newspaper Displays Its Wares

CHAPTER XV. *Headlines*

Some persons can pack a world of meaning into a few lines of type, but have no sense of form. Others can build a well-balanced, excellent appearing head which, however, says nothing. The person who can do both is a good head writer.—M. V. Atwood (1886–), *newspaper editor.*

I. WHY AND HOW HEADLINES CAME TO BE

An American Invention

In stagecoach days, people had leisure to peruse their papers. They expected to read everything, so it mattered little that the columns of solid type were infrequently broken by such headings as "Important Intelligence" or "The News of the War" or "The Local Tragedy."

Those passive labels were quickened in tempo and expanded into sections when the Civil War stimulated journalistic competition. But it was not until the rivalry in the '90s of Joseph Pulitzer's *World* and William Randolph Hearst's *Journal* for New York street sales that anything like the modern headline burst across newspaper pages. Those were boisterous days, and what did it matter if "BIG BATTLE" occupying the visible top half of a folded paper were followed by the qualifying "Expected Tomorrow" in very small type—providing more papers were sold!

American headlines have toned down since then, but they are still more flaring and more daring than compeers in other lands. Some English newspapers have copied the American style, but most yet use subdued, reserved, back-handed headlines that are little more than labels. Headlines of Continental Europe are rudimentary, compared to American standards, and often consist of mere titles for the articles to follow. South American headlines are largely modeled after these. In Australia the morning papers are typically English, but afternoon papers incline to the American style.

It is in the United States (and Canada) that the headline has attained its greatest vigor, its highest form, its richest typographic variety. Here, it is a work of art, a cameolike picture of something that has befallen humanity, done in bold, swift, telling word-strokes, the omission of even a single one of which would blur the effect. Its composition offers a difficult form of literary art often compared to that of writing poetry. By skillful selection and use of words, some of the greatest newsstories the world has ever read have been compacted in as few as 12 to 20 words.

What Headlines Do

Picture, if you can, a solid page of small type, unrelieved by pictures, subheads, or headlines. It is unattractive, lifeless, and to the casual glance not worth reading. Now picture the page as it actually appears, with its pictures, subheads, and headlines. It has form, symmetry, beauty. It lives, and the headlines are the main factor in making it live.

Headlines have four functions: (1) *to inform the reader;* (2) *to grade and organize the news;* (3) *to lure the reader* into their stories; (4) *to make the newspaper attractive.*

To read every word in a typical metropolitan daily would require 14 hours, but in the 15 minutes the average man spends on it he can keep reasonably well informed on the day's news—thanks to headlines. Most of them say, in effect, "Mr. Reader, here are the minimal essentials of what you should know about this event. The size of the type and the position on the page give you a clue to its importance. If you want more information, read on." With these summarizing, news-grading functions, everyone is familiar. But here is an example:

BILL TO PROHIBIT
BEANO GETS HOUSE
APPROVAL 76 TO 63

—*Springfield* (Mass.) *Republican*

Not all headlines merely summarize, however. Some by adroit phraseology seek to arouse and suspend curiosity, thereby luring the

reader into the story. Humor and plays on words are favorite devices for this type of headline which usually appears over feature or news-feature stories. Examples:

Edward J. Flynn's Face Is Red and That Isn't All

New York, April 28 (AP).—Edward J. Flynn, chairman of the Democratic national committee, was confined to his home today with the measles. He got them from his 9 year old son.
—*Chicago Tribune*

Woman's Casting Ability Leaves Mate Speechless

Grays Harbor, Wash., July 15.—(AP) —Mrs Richard Meserve, while fishing, made a cast and hooked her husband through the tongue.
—*Chicago Tribune*

Headlines are in themselves interesting, entertaining, and good to look at, and comprise as vital a feature of the newspaper as any of its news or editorial text. Much hard work goes into their composition, and much talent. They must justify their existence for the limelight beats upon their narrow, cramped quarters more fiercely than it does upon any other portion of the paper.

All the rules about accuracy, taste, decency, and fair play in the writing of newsstories apply with special force to the composition of headlines. To turn out brisk, eye-catching heads that do not mislead the reader, either by direction or indirection, is an art that demands study and practice.

II. MECHANICAL FUNDAMENTALS

The Copyreader's Domain

The width of a single newspaper column does not afford much room in which to gambol with the alphabet; it will accommodate only a few letters and symbols, only two or three short words cast in unyielding metal. Yet this scant area is the copyreader's domain. The reporter creates the story; the copyreader creates the headline.

First he must mentally summarize the vital facts or the feature of the story; then he must weave these into the most telling combination of words that his vocabulary and ingenuity will yield; he must employ his imagination, his knowledge of synonyms and antonyms, his learning, and his familiarity with current events.

Lastly is the problem of spacing. The headliner must make word and phrase slip easily into the narrow space between column rule

and column rule, and the lines should be symmetrical. If they are too long, they cannot be set in type; if one is short and another fills the column, an ugly effect is produced; if all lines are too short, the headline again is defective.

'Counting-In'

There is a way of keeping the headline within the proper dimensions. Copyreaders call it *counting-in,* and it might be considered the master formula of the craft. It consists merely of considering the letters and spaces that go to make up each line of a headline as so many units of space, and counting them as such.

When the headline is set in capital letters, the task is easy. Each letter of the alphabet, with the exception of *M, W,* and *I,* is counted as one unit and the gap between words as half a unit; *M* and *W*—and all figures, except 1—being "fat," are 1½ units in width, and *I,* a *thin* letter, counts only half a unit.

When the headline is in caps and lower case, the letters in the latter will take the one count except *i, l,* and *f,* which are given half-unit counts, and the *m* and the *w,* which occupy 1½ units. Capital letters vary in different type families, but ordinarily each will require a 1½ count except the *M* and the *W,* which are given 2.

A 1½ unit variation from line to line in the ordinary kinds of headlines is usually permissable, but some careful copyreaders insist upon not more than a half unit variation. For the *flush-left* style of headline, presently to be described, considerably more latitude is permitted.

Armed with this simple formula, a copyreader can safely go into any strange newspaper office, count-in the standard headlines that it uses, and write corresponding headlines of his own. In fact, the first act of a copyreader on a new job is to make up for himself a schedule of heads used and their counts, if it is not provided. Here is the formula at work (with the openings between letters and words exaggerated for convenience' sake):

1–1–1–1–1–½–1–1–1–1–1	
G Y P S Y B A N D S	10½ units
1–1–1–½–1–½–1–1–1–½–1–1	
A G A I N A C T I V E	10½ units
½–1–½–1½–1–1–1–1–1–1–½–1	
I N M A N C H U R I A	11 units

The headline as it appeared in type:

GYPSY BANDS
AGAIN ACTIVE
IN MANCHURIA

—*Bloomington* (Ill.) *Daily Pantagraph*

The counting process is not infallible, however. The student copyreader should remember, for instance, that the single quotation (' ') mark is preferred in head writing, as each *full quote* (" ") occupies a full unit of space, and, if it falls at the beginning of the first line, causes an awkward, unbalanced appearance. Figures, too, may be fat and eat up space in one family of type, while they may be thin and throw out one's calculations when another family is used. Quirks like these make it essential for the copyreader to know thoroughly the various kinds of type used by his newspaper, and how far they will *stretch* or contract.

The Anatomy of Headlines

Each section of a headline is known as a *bank* or a *deck,* except those which stretch across several or all columns of a page and are known as the *banner,* the *streamer,* or simply *the line.*

The top deck of the most commonly used headline form is *staggered* (illustrated by the example above) and is known as a *stepped-line, step,* or *dropline* head for obvious reasons.

When the lines of a top deck are not staggered but are spaced to fill, it is a *full-line* head:

Chandler Bond
Action Taken

A newer type of top deck, originated by the *Linotype News,* is the *flush* or *flush-left* headline. It is growing in popularity because of the freedom it allows the copyreader in writing lines of uneven length. Here is an example:

Oak Grove Man
Painfully Hurt
In Shaft Drop

—*Oregon* (Portland) *Journal*

The flush head is occasionally used for lower decks when the top deck is of the same design, but the type most frequently used for step heads is the *inverted pyramid:*

MOSCOW REPORTS 12,000 TROOPS,
TANKS AND ARTILLERY
NOW LANDING

Used as a lower deck for both step and flush heads is the *hanging indent:*

MOTHER TELLS OF POISONING
MATE AND CHILD; PLANNED
TO KILL HER SON ALSO

A line centered in a column is known as a *crossline* or a *keyline:*

| STATE JOINS FIGHT |

Almost any kind of headline can be *boxed.* Boxes range from two heavy lines, one above and one below, to complete enclosures with a plain or fancy rule:

TIGERS AND REDS
BATTLE TODAY
FOR WORLD TITLE

Finally, there is the *jump head*—simply the secondary head that carries the continued part of a story. It may have the same words as the original, usually though not always set in smaller type, or it may be entirely different. Some papers use *key words* only, for example:

Just Things

(Continued from Page One)

—*Nebraska City Daily News Press*

The Decks Assembled

Once headlines became an accepted part of American newspapers, editors played with them like children with a new toy. Their summarizing function seemed all-important and so heads often became a complicated series of decks, the whole comprising a synopsis of their stories. The serious student copyreader can with profit spend a few hours studying this development in old files, especially those of the not so naughty '90s. Here are examples of this tendency still to be observed in the *Cincinnati Enquirer:*

SHIP POOLING	*Large crossline.*
Sought In Order	*Smaller crossline.*
Issued By President For 2,000,000 Tons.	*Two lines, inverted pyramid.*
Vital War Materials Are Left On Docks	*Ditto.*
As Cause For Drastic Step, Executive Says.	*Ditto.*
Senate Committee Buries Anticonvoy Resolutions Of Tobey And Nye At Request Of Hull.	*Four lines, inverted pyramid.*

A variation from this style is to be found in certain other papers, the *Kansas City Star,* for example. Here is one from the *Los Angeles Times:*

WIDOW LEFT MILLIONS	*A dropline variant.*
Morrow's Will Made Public	*Two bold lines, inverted pyramid.*
Estate, Excepting $1,130,000 in Specific Bequests, Goes to Helpmeet	*Three lines, inverted pyramid.*
No Provision Made for His Children in Testament, Filed for Probate	*Ditto.*

The present tendency, however, is toward simple combinations even for big stories—a bold top deck with a lighter face lower deck. Here are typical examples:

CANADA SOLD ON SALES TAX IDEA

U. S. Visitors Learn Levy Is Paid by Manufacturers on Monthly Business.

—*Wisconsin* (Milwaukee) *News*

High Court Puts Union Men on Job

Ruling Backs NLRB's Finding in 1935 Case; Effect Far Reaching

—*Oregon* (Portland) *Journal*

Europe Seeks Solid Ground For Recovery

Varied Views Must Be Reconciled to Meet Economic Crisis

—Christian Science Monitor

Sinclair Lewis Likes Living in 'World on Fire'

'Delightful Possibility of War in Far East' and British Upheaval Inspire Novelist

—New York Herald Tribune

Similar heads of reduced size are used for less important stories. Here is a common form:

LADY ASTOR BESTS A FOE.

Sees New Votes After She Invades Opposition Meeting.

—New York Times

Two-line droplines and one-line crosslines are the most frequently used heads for one- and two-paragraph stories.

Experimentation Goes On

But editors and copyreaders are a restless breed, never satisfied. They are forever refreshing their minds by experimenting with new modes to summarize and to organize the news, to lure the reader into the text quickly, and to make pages more attractive.

The *Des Moines Register* employs an interesting departure from the standard deck series. Information which might be expected to be in a lower deck is placed above a long or short banner and reads into it. It may be called a *read-in* headline—and here is an example.

MINNESOTA ROLLS MERRILY ALONG, BUT—

Big Ten News Is Iowa's Win

Hailed as a radical departure from standardized forms is the *rocket*. Like the *Cincinnati Enquirer* example already noted, its

decks can be read as a terse sentence. The rocket head carries the idea a step further and reads into the story itself. Economizing on capital letters and set flush style, the rocket head does present a novel appearance. It was originated by the *Alamosa* (Colo.) *Courier* but soon dropped because of the necessity for rewriting leads on wire stories and because of the difficulty of training reporters to write suitable leads on local stories.

Here is an example:

Bigger deficit figures loom for next year

as the result of the emergency plans of the New Deal to get the country out of

the recession with pump-priming funds. The treasury, it was said in Washington today, is likely to go into the

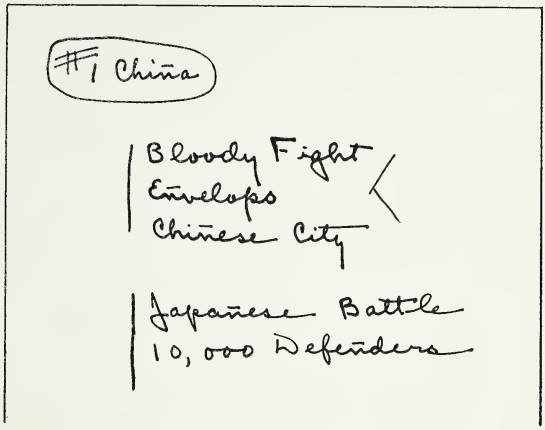
The Headline Copy

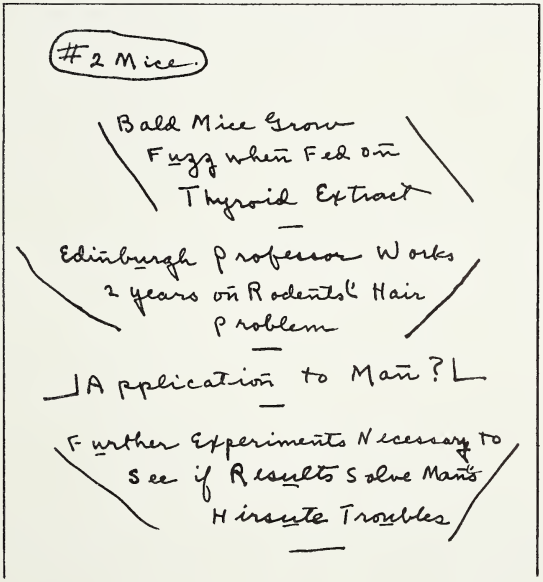
Most newspapers have *head skeds (headline schedules)* or *hed charts* which assign a number to the various headlines used. Thus the copyreader simply calls for "line" or "No. 1" or "No. 5," or whatever he desires. (*See Appendix.*)

This designation is written on the upper left corner of a fresh sheet of copypaper with the story's guideline, and both are ringed. Below this, the copyreader writes the headline, *word for word and line for line* as it is to appear in print. More than that, he draws guiding lines to make clear instantly to the typesetter that the head is a dropline, a hanging indent, or whatever it may be.

Any jump head is written on still another sheet and at the same time as the major headline, and sent along to the printer with it. Jump heads for leading stories often are two or more columns wide.

Here is the way typical headline copy looks just before the news-story copy is folded within it and both are sent to the composing room:





Bloody Fight Envelops Chinese City

Japanese Battle 10,000 Defenders

—*Richmond* (Virginia) *Times-Dispatch*

BALD MICE GROW FUZZ WHEN FED ON THYROID EXTRACT

Edinburgh Professor Works 2 Years on Rodents' Hair Problem.

APPLICATION TO MAN?

Further Experiments Necessary to See if Results Solve Man's Hirsute Troubles.

—*Paris Herald*

When the head is in small type that can be conveniently set by the same machine that composes the story, it need not be on a separate sheet and for obvious reasons requires no guideline. It is simply written above the newsstory, with a notation on the size and style in which it is to be set.

III. WRITING THE HEADLINES

A Facile Vocabulary

Thus far, the mechanical processes of writing headlines have been considered. The next important phase is the development of the mental equipment needed to extract the vital elements from a story and to compress them within the limits available.

This starts and ends with words. A copyreader needs a broad vocabulary and a facile skill to use it. All that has been said on this point in Chapter VIII applies with special force to the headline-writing art. Synonyms are especially valuable, and a dictionary of synonyms should be in every copyreader's kit of tools. Fortunately English is rich in substitute words, but even among synonyms there are shadings of meaning and overtones of connotation that every copyreader should know.

Headline Words

Out of necessity for concision has come a special vocabulary used exclusively in headlines. Often these words are overused, even abused, and some newspapers taboo certain ones, but they should be known nonetheless to the professional copyreader.

Instead of trying to fit "to investigate" into a headline, copyreaders may *probe, grill,* or *quiz.* In lieu of criticizing they may *censure, rebuke, hit, rap, score,* or *flay.* Here are other headline synonyms often seen:

Urge for advocate; *scout* for doubt; *raid* for search; *clash* or *battle* or *war* or *scrap* for contend with; *rip* for denounce; *hike* for raise; *nab* for arrest; *peril* for imperil or endanger; *wed* for marry; *dope* for predict; *clash* for controversy; *grab* for acquire; *fake* for counterfeit; *Pennsy* for Pennsylvania railroad; *hello girl* for telephone operator; *T.B.* or *white plague* for tuberculosis; *dick* for detective; *dip* for pickpocket; *win* for victory; *scrap* for abandon; *flaunt* for display; *flout* for insult; *bolt* for abrupt departure; *slay* for murder; *laud* for praise; *aid* for help or assist.

Imagery has an important role in headlines. Here are frequently used personifications drawn chiefly from mythology and literature:

Venus for a beautiful maiden; *Amazon* for a strong woman; *Diana* for the athletic girl; *Cinderella* for a maiden suddenly made wealthy; *Daniel Cupid* for a matchmaker; *Romeo* for an ardent male lover, *Don Juan* for one who is faithless, and *Enoch Arden* for one who comes back; *Adonis* for the handsome male; *Portia* for a woman lawyer; *Solon* for the legislator; *Bluebeard* for the wife murderer; *Fagin* for the one who trains youth in crime; *Sherlock Holmes* for a detective and *Dr. Watson* for his assistant; *Jekyll* and *Hyde* for the dual personality; *Munchhausen* for the teller of tall tales; *Ananias* for the liar; *Samaritan* for the humanitarian; *Izaak Walton* for the angler; *Nimrod* for the huntsman; *Simon Legree* for the cruel boss; *David Harum* for the homely philosopher; *Croesus* for the wealthy man; *John Doe* for the unknown person; *Thespian* for the actor; *Mars* for war; *Old Sol* for the sun; *Jupiter Pluvius* for rain; *Neptune* or *Davy Jones' Locker* for the sea; *Marianne* for France; *John Bull* for Britain; *Uncle Sam* for the United States.

Abbreviations are useful, and headlines undoubtedly have played a role in popularizing many such as these: *GOP* for Grand Old

Party (Republican); *YMCA* for Young Men's Christian Association; *WCTU* for Women's Christian Temperance Union; *OCD* for Office of Civilian Defense; *FDR* for Franklin Delano Roosevelt. A newspaper's style will decide whether such abbreviations use periods; ordinarily they do not.

The W-H Pattern Again

By the time the professional copyreader has run his pencil through a newsstory he has, as a general rule, formulated a headline and needs only to transfer it to paper. But the beginner faces difficulties.

His entire training has been in the direction of expanding his thought, yet now he is under the necessity of contracting it; there is no alternative. This process must not be allowed to become purely mechanical if the best results are to be attained. The importance of writing ideas into headlines, and of writing them coherently and intelligibly so that any average reader may understand what is meant without first reading the story and then reverting to the headline, cannot be overemphasized.

The task takes on understandable form when it is remembered that the cue for the headline is usually found in the lead and that the lead, as was explained in Chapter IX, is built on the W-H pattern of *who, what, when, where, why,* and *how.* If it is a summary lead, the probabilities are that the headline should also summarize; if it is a lead that plays up some outstanding feature, it is likely that the head should do the same.

Four Headline Elements

A copyreader confronted with a story will ask himself four questions:

1. What is its *action?* This is by far the most important idea to be carried up into the headline, for it is this element that reflects the most interesting phase of this little drama of human life. Furthermore, as has been noted, it is action or movement that makes the most elemental bid for eye attention.

2. What is its *feature?* Does it have one dominating, graphic fact that gives significance, amuses, or entertains? If there is such a distinguishing characteristic, almost certainly it should go into the head.

3. What is its *essential fact?* It may be one or more of the W-H elements, but without it the headline would be vague, wobbly, perhaps meaningless. Often this essential fact is a simple summary of the story.

4. What is its *time element?* When did it happen? If it is today, the present tense may carry that idea, but if the report is a second chapter, the *second-day* or *follow-up* idea must be worked in.

There are numberless combinations of these four basic ideas—action, feature, plain statement of fact, and second-day angle—to be observed in headlines. Most stories have many phases of action and many features. Many carry all four basic ideas in their text. Some have only a single motivating idea to justify their use, or a single feature. The headline writer exercises fine discrimination in selecting what is to be played up, and the success of the reporter's effort largely depends upon his skill.

Heading a Simple Story

Here is a brief filler item that offers only one phase of action for the headline and only one feature. Even the beginning copyreader should have no trouble in formulating a headline that will extract every news element of value from this story. The action is simple: Something has been wrecked by lightning. The feature is apparent: The thing that has been wrecked is a statue of Miles Standish. It is this that makes the item worthy of a few lines of newspaper space. Substitute "barn" for "statue of Miles Standish" and the story is valueless. Putting the headline material together, we have: "a statue of Miles Standish has been wrecked by lightning." The compression of this material into a headline of proper length is simple:

> Green Mountain, Vt. — Lightning today decapitated and felled the statue of Miles Standish, hero of the Pilgrim fathers, that stood in the public square here.

MILES STANDISH STATUE
WRECKED BY LIGHTNING

Digging Out the Feature

On this and the next few pages several little stories will be presented in an ascending scale of headline-writing difficulty.

> Newark, N. J.—A dog owned by Felix Carbone bit a boy and the health officer ordered the animal tied up for observation. As Felix was carrying out the order the dog bit him in the left leg. Felix only smiled. It's a wooden leg. The dog was shot.

We start with one that relies for its news value on a single word, "wooden." Eliminate it, and this item becomes a commonplace not worth newspaper space, for the action recorded is trivial. Obviously the headline must set forth the fact that the dog decreed its own death by biting its owner's wooden leg. Therefore:

DOG DOOMS SELF BY NIP
AT OWNER'S WOODEN LEG

Oddity makes both news and headlines. Reverse the facts in the item reproduced herewith and the story loses its oddity—in other words, its feature. It is the fact that the auction bidders ignored the art works to bid for a ton of coal that gives this story the right to occupy a bit of newspaper space. If the bidders had ignored the coal to bid upon the art works, there would have been no item. So the headline is formulated as follows:

> Dover, N. J.—Sèvres vases, rare paintings, tapestries, and the like were thrown aside today by bargain hunters when a ton of pea coal made its appearance at an administrator's sale. The ton finally was knocked down for $22. The buyer paid $3 to have it carted to his bin and established a new high level for pea coal.

AUCTION PATRONS SPURN
ART WORKS TO BID ON COAL

> Spectators were thrilled yesterday as the names of Jack Benny and Eddie Cantor were called in traffic court.
>
> But they were disappointed. The defendants were not the comedians.
>
> Benny, a chauffeur, of 444 E. 66th st., was given a suspended sentence for passing a signal light; Cantor, a window dresser, of Astoria, was fined $1 for illegal parking.

The next story offers another phase of headline writing. Well-known names are good headline material. In the majority of stories names are inconsequential, but if the names of Jack Benny and Eddie Cantor are eliminated from this one, it loses all interest. This little news-feature yarn is based upon a trivial incident, a coincidence. The reporter built it up entirely around the news value

of the names of these two comedians. Somehow, Cantor and Benny must be used in the headline, so:

CANTOR AND BENNY IN COURT, BUT IT WAS TWO OTHERS

Sometimes a single phrase in a story makes the headline, and the alert copyreader will search for these few telling words, which frequently paint a picture for the reader that no amount of labored description could achieve. In the story accompanying this paragraph it is apparent that the words "crying bandit" should go into the headline, together with the 22 arrests and the fact that the man has been jailed at last, despite his weeping. All this information compressed to the proper space as follows:

> Jacob Buske, arraigned before Judge Joseph La Buy today on a larceny charge, was sentenced to the House of Correction for 60 days and fined $10 and costs. Buske, arrested 21 times before on charges of larceny and burglary, is known as "the crying bandit" because of his laments following each arrest.

'CRYING BANDIT,' ARRESTED 22 TIMES, DRAWS 60 DAYS

It is obvious that the figures comprise the most important news in the next story, closely seconded by the attention-winning word "gangsters." The name of the man making the announcement runs third in news interest. While it is not the best practice to begin a headline with a figure, its size, together with the necessity of getting the big facts before the reader at one glance, makes the following acceptable:

> San Francisco.—The government has profited by $30,000,000 to $40,000,000 from its costly drive on gangsters who dodged income taxes.
>
> Franklin X. Stark, district attorney, today made that estimate of the government's profit the country over.

$30,000,000 FEDERAL PROFIT MADE IN DRIVE ON GANGSTERS

This headline provides graphic presentation of the main facts available in a brief newsstory. Such cases are not rare and explain

in part how the roving eye of the casual reader is enabled to absorb such a large volume of information even though he may not read the text that accompanies the headline.

Below is a filler item that offers a new problem for the beginner in headline writing. It has two phases of action—plowing and milking—and one big, all-important feature—the ages of the persons in the story. Somehow, the copyreader must pack this essential but complex information in the narrow space of a one-column headline. This is how the three news elements were neatly stowed away in two lines:

> Abrams, Wis.—Mrs. James Bell, 106 years old, milks seven cows daily for exercise, and her husband, 108 years old, plows for the same reason. The couple have just celebrated their eighty-ninth wedding anniversary.

MAN, 108, PLOWS FIELDS;
HIS WIFE, 106, MILKS COWS

The next story increases the headline problem slightly by offering three phases of dramatic action: The man has been scorned by a woman; angered, he shoots her; when a policeman arrives, he offers battle and wounds the latter. Carefully examine this headline in which the copyreader told the three phases of action in six words.

> Addison Jones, 3216 Wentworth ave., angered when his proposal of marriage was rejected yesterday by Miss Lucille Sheppard, 3154 Indiana ave., shot her in the left arm. Policeman Philip Duncan was slightly wounded during a struggle to get possession of Jones's revolver.

SPURNED, SHOOTS WOMAN,
THEN WOUNDS POLICEMAN

Of course, not all news items chronicle action that has just taken place. Here is a brief second-chapter story, typical of many that give additional information about stories that happened the day before or even further in the past. These are called second-day stories, for reasons already explained, and they call for second-day heads. The story reproduced in connection

> Chicago.—Several thousand school employees who have gone unpaid since April were to receive September pay checks today. Relief for teachers, who have been "living in hunger and virtual poverty," was assured when the Council Finance Committee approved purchase by the city of $4,650,000 of Board of Education tax warrants.

with this paragraph illustrates this point. Its headlines conveyed the second-day effect in one word:

CHICAGO READY TO PAY
TEACHERS LATE WAGES

When Details Grow

A copyreader with scanty experience can write acceptable headlines on such stories as the foregoing. It is when details multiply that he finds heavy going. Occasionally the beginner will bog down entirely.

His trouble usually lies in insufficient elimination of minor details, or it may be that he views the story from a wrong slant. There is, however, encouragement in the fact that any reasonably well-written story can be stripped down to essential headline elements by a bit of systematic thinking.

Take this one from Chicago's (downtown) Loop as an example. With a pad and pencil at your elbow, read it through. Then jot down the facts that you consider worthy of being placed in a headline. Suppose the notes read about as follows:

Unidentified man.
Jumps into river.
Loop bridges—crowds.
Policeman to rescue in boat.
Efforts vain—man dies.
Tried to swim to safety.
Current too strong.
Brought to shore—too late.

Here are far too many items to be fitted into a short head-

> In view of scores of pedestrians and autoists who lined the railings of the Randolph and Washington street bridges, Policeman Charles Gainor yesterday pulled out of the water an unidentified man who had leaped into the river. His efforts were of no avail, however, for two hours later the man died in the Iroquois Memorial hospital of exposure.
>
> The man, about 45 years old, from whose clothing all marks of identification had been removed, climbed up on the rail of the Randolph street bridge and plunged into the icy water.
>
> Persons attracted by the shouts of the bridgetender saw the man come to the surface and begin swimming, apparently attempting to reach the bank.
>
> He made little headway, however, and he was carried by the current toward the Washington street bridge. Policeman Gainor ran under the bridge and jumped into a rowboat, reaching the struggling man just as his head sank beneath the water. He pulled him into the boat and took him to shore, where he was carried to the hospital.
>
> The man was unconscious when taken from the river, and he died without regaining consciousness.
>
> At the Central undertaking rooms, 422 South Clark st., all efforts to identify the body were unavailing. All tailor marks had been cut from the clothing, which was of poor material, and there was nothing in the pockets which would lead to identification.

line. Which ones, then, may we eliminate without material loss of news?

The man is unidentified, so there is no significant name to carry any news; the policeman's rescue failed, so this is a negative element; the man's own struggle also had a negative result. Dropping these, there remains only this positive action for the headlines: man jumps into river; Loop bridges; crowds; victim dies later.

With the text of the story reduced to these few essential words a headline almost writes itself: "Man jumps into—River as Loop—Crowd watches." But this headline omits the essential news of his death.

We try again: "Jumps in river—As Loop crowd—watches; dies." This time the headline tells the news of the story, but in a flat, commonplace, and awkward way. How can it be improved? "Leap" is a more vigorous action word than "jump"; "leap to death" is even more striking. It dramatically tells what took place, so we start:

LEAP TO DEATH —

Where? From a skyscraper? The answer is, No—into the river; so we answer that question in the next line:

IN RIVER — — —

A third phase is still unaccounted for. The man leaped from a bridge in Chicago's crowded Loop, with scores pausing to look and scores hurrying on unawares—a dramatic feature we should not deny the reader. This fills out both the second and third lines:

— — — — VIEWED
BY LOOP CROWDS

But the headline has not yet told the identity of the victim, if known, and the lower part, or bank, is yet to be written. Going back over the original notes, we find a choice of material, but possibly a statement of the fact that the victim is unidentified will bring some friends to the morgue to claim him. So the next deck becomes:

Unidentified Man Dies
In Hospital

The completed headline now reads:

LEAP TO DEATH
IN RIVER VIEWED
BY LOOP CROWDS

Unidentified Man Dies
In Hospital

You can extract the vital facts necessary to the headline from any ordinary newsstory by this method. It is simply a matter of eliminating the details and limiting attention to the important action that took place. Nor need you limit yourself to the lead of the story for headline facts if better material is to be found lower down.

Multiple-Deck Heads

Observe in the above example the way the lower deck complements the one above it. It does two things: (1) *amplifies* the information already given—in this case the "who" element; and (2) *adds a new detail*—the fact that the man died in a hospital.

It is a pretty safe rule for the copyreader that if the top deck does not give the subject, and especially if it opens with a verb, the next deck should start with it—"unidentified man" in this case. But if the top lines adequately express their idea, succeeding decks can proceed to new details, usually in the order of their importance.

Careful headwriters never break words from one line to another within an important deck, and meticulous headwriters avoid this even in subsidiary decks.

Another principle observed in writing decks is never to repeat words. Use a synonym. Here's an example of the waste of space and resultant ineffectiveness that comes when this rule is violated:

VITAMINS NOW
LEADING TOPIC
AT UNIVERSITY

Human Body Needs Many
Vitamins

Improving Headlines

Heads must convey not merely the news, but its quintessence. If they are to be effective, they should shoot fast and straight without a surplus word. A headline that does not conform to these requirements will harm a story instead of helping to "sell" it; if it is stupid, the reader is warranted in assuming the story may likewise be stupid; if it tells nothing, possibly the story also is a vacuum.

Experienced copyreaders rarely have any trouble in formulating the one headline that fits the story in hand; it is a matter of habit with them to pick the graphic, dynamic words and phrases. But the beginner is likely to accept the first headline that meets space requirements and let it go at that. He need not do this. He can take his crude, commonplace, and awkward headline, and, by more picturesque words and more apt constructions, transform it. He needs but a good vocabulary and the alchemy of the imagination. If he makes use of these to work over his headline he will be surprised to see his baser language transmuted into a species of verbal gold. This is the whole secret of improving headlines.

The following seven headlines, all written for the same brief newsstory, give a clear idea of this transmutation process, each representing a slight growth in action, clarity of thought, finish, and appreciation of the quaintly humorous spirit of the story.

Hoover given—once over by—5 small boys.
Hoover gets—looked over;—O.K. by kids.
Max talks to—Hoover; calls—him 'all O.K.'
Hoover suits—kids; critical—visitor pleased.
Boy delegates—give Hoover—O.O. and O.K.
Five boy critics—O.K. Hoover—as good fellow.
Hoover's O.K.,—he'll do, say—5 youngsters.

To Gain Speed

Practice makes perfect—but here are a few points to speed up the process.

Train the eye to gauge space; to visualize words and the room they take. Some copyreaders count-in letters by beating a noiseless tattoo with the fingers of their left hand; others, when the words are written, lightly check each letter with a pencil, dropping the

point slightly for spaces. The more automatic the counting-in becomes, the more the time saved.

Frequently the head will all but write itself from the lead by the simple process of picking out the essential story, then breaking the words up in the desired number of lines. If that doesn't work, look for another fact to be included. Should the count be off a few units, a synonym usually can be found to make it come out right. Adding unneeded articles and adjectives just to make the count right is to be avoided, always.

Keep on the alert for apt words and phrases, visualizing them in terms of space. If they fill a line, then the other line or lines can be matched to it. In the three-line deck it is the middle line that is likely to give the most trouble. Some copyreaders write it first, building the other two around it.

Acquiring Polish

The beginning copyreader will for a while be hampered by his own lack of synonyms and the limitations of columnar space. But as he masters his techniques, alluring possibilities for creative expression open. He discovers that the ever-present necessity for compacting thought stimulates his analytical faculties and that often he can originate a deft phrase that gives a lift to even an ordinary story.

Here are two examples from the *Seattle Post-Intelligencer:* **He Wouldn't Build Fire So Love Cooled** and **Synthetic Socks Give More Miles to the Gal.** And a few from the *Chicago Tribune:* **Miami All Set to Defrost Two Million Guests** and **Milkman Wants Soured Love Put thru Separator** and **Tourists Look at the Turtles and Vice Versa** and **Mosquitoes Hospitalize 40 U.S. Soldiers in Porto Rico** and **Memory Skids on Oil Spots in 50 Million Deal** (for a story of a witness with a failing memory in an oil scandal case).

Puckish humor often originates at the copydesk. **Sh! Don't Look But Emily Post Spilled a Berry** was the *Chicago Daily News's* head on a feature story recounting the aplomb with which the famous authority on etiquette came through a social blunder. And this *Dallas (Tex.) News* headline, **Science to Take Drunk Apart to Find What Makes Him Hic,** graced a scientific news feature.

EVERY WORTH WHILE CINCINNATIAN READS THE ENQUIRER

THE CINCINNATI ENQUIRER

WEATHER—OHIO: COLD MONDAY. SHOW IN NORTH

VOL. CII. NO 172—DAILY • MONDAY MORNING, SEPTEMBER 28, 1942 24 PAGES THREE CENTS

NAZIS WIN BUILDINGS, LOSE OTHERS

St. Louis Cards National Loop Champions

WIN OPENER

To Clinch Honors.

White Beats Cubs, 9-2, Giving Five Hits

First Pennant For Birds In Eight Years—Ten Games Behind August 9

Kaiser Delivers Ship Launched In 10 Days To Maritime Board

CHECK PUT

On Utility Rates.

Federal Power Group Helps Fight Inflation

Gas Pipe Line Firm Is Told To Cut Charges — Parity Compromise Wins Favor

ARRIVAL

Of Willkie Listed

In Western China On Way To Chungking.

Chiang Prepares Welcome For American On Scale Rated Impressive.

STUDENTS TEST-JUMP OWN 'CHUTES

From the hatch of a big navy transport plane spill 14 members of the graduating class of the parachute riggers school at the United States Naval Air Station, Corpus Christi, Texas. It's the final exam, where they use the chutes they packed

FIGHTING

Hottest In Area

Of German Gain, 2,500 Killed, Soviet Says.

Invaders Lose Prisoners, Equipment, Mostly To Russian Flank Attack.

AIR OFFENSIVE

Resumed By U. S.

With Attacks In Yunnan Province And Hanoi.

Troop Columns Strafed On Highway From Lunkling Leading To Chefang

PLOT CHARGED

After Laval Acts

To Oust Benoist-Mechin As State Secretary.

Vichy Chief Reported In Pans To Plan Increase In Aid To Nazis

UNITED NATIONS

To Fight It Out

On All Fronts, Wavell Tells War Reporters.

Chief Of Allied Command In India Expresses All Confidence In Victory

HALF OF POWER

Of Soviet Is Gone

And Axis Can Win On Any Front, Is Boast.

Ribbentrop Says Britain Will Regret Every Bomb Dropped On Reich.

NATION FIGHTING

To Prevent Sacrifice

Of Youth To War In Future, President Tells Gold Star Mothers On Pilgrimage.

WEATHER FORECAST

TWO FLIERS KILLED IN ARMY PLANE CRASH

Jap Ship Smashed By Bomb In Attack On Rabaul Harbor

Former Coast Guard Cutter Sinks U-Boat; U.S.S. Chelan Traded To Britain In 1941

Even the Horses Can't Say Neigh

BRITISH SUB

Lost, Admiralty Says—Thera Gets Of Newest, But Details Are Otherwise Secret.

A distinctive type of headline is found in *The Enquirer* (Cincinnatians pronounce it *ENquirer*). Note the topical nature of the top crossline of the single column heads and how one deck reads into the next. Writing such headlines calls for skillful and accurate use of words by the copyreader.

Copyreaders are wordsmiths. They work with words and sometimes they play with them. Here are more typical examples:

Seattle Post-Intelligencer: **Visible Stop Sign Is Worth 2 in the Bush**—for a safety story; **Trade Winds Blow Millions from Hawaii**—over a story telling of Hawaii's economic importance; **Economy Wave Washes Many Out of Job**—a newsstory of a statehouse shakeup; and **Two Wrongs Make a Reich**—topping a dispatch telling of Germany's annexation of new lands.

Detroit News: **Gridiron Club Serves Up a Prime Rib of Politicians**—summing up a story of the semiannual roast of the famous Gridiron club.

Chicago Tribune: **Call Army's Ban on Diet of Beans Half Baked Idea; Dog Has His Day; Makes a Night of It**—all about a dog that went on a vagabonding spree and tied up traffic; **Days Grow Long As Time Grows Short for Nancy**—about an expected "blessed event" for Nancy, zoo elephant.

New York Daily News: **'Go and Sue No More' Judge Tells Fay**—reporting a judge's dismissal of a litigous actress' suit.

A generation or so ago, editing was a more leisurely process and not a few papers regularly regaled readers with all their leading heads in rhyme, something like this:

SHE WAS A WIDOW
Fat and Fair; He Was
A Lover in Despair
He Wooed and Married and
Then He Forsook Her
He Sighed for Her Love—Now
She Sues for His Lucre

It's a jolly old custom that has died out, save for an occasional country weekly. Here's an example of a head that appeared in one:

THREE AUTOS

IN AN AWFUL WRECK—ONE MAN DEAD WITH A BROKEN NECK

Another Man May Not Survive
A Third Breaks Leg in
Awful Dive

—Webster (S.D.) Journal

But every now or then a jingling rhyme, thrown off in a light moment by a whimsical copyreader, finds its way into newspapers. **Bow's a Wow!** and **Sons of Toil Buried Beneath Tons of Soil** are columnists' classics of doubtful origin and authenticity. These, however, have been used:

Dallas Morning News: **Never Saw a Purple Cow, Never Even Hoped; Sees Purple, Sees Cow: Bossy Had Been Doped.**

Rochester (N. Y.) Times Union: **Pull and Tug, But Tug Is Snug; Age Sank Her As Tankers Anchor**—over a story of the sinking of an old tug in a canal and the consequent tying up of traffic.

Atlanta (Ga.) Constitution: **Convention Parley Called by Farley**—a newsstory of the days when James A. Farley was chairman of the Democratic party.

Chicago Tribune: **A New Wallaroo Causes a Hullabaloo at the Zoo**—another story about the ever-interesting activities of animals.

Longview (Wash.) Daily News: **Clothing Dummy Plugged in Tummy**—over a story of a shooting affray in which a shot went wild.

Alliteration's artful aid is legitimate for the coy copyreader—occasionally. Examples:

Paris edition of *New York Herald Tribune:* **Barmen's Backs Bend Behind Bar, Carefully Concocting Cocktails** and **Rich Riff Region May Open Door to Trade, Commerce** and **Pre-Birth Troth Bothers Modern Chinese Maiden** and **Village Venuses Glut the Market in Cinema Cities.**

Longview (Wash.) Daily News: **Hives Give Heave to Aging Queens**—embroidering a plain story about bees' social organization.

Imagery often is an effective attention getter and a saver of words. Here's a sample from the *New York Herald-Tribune*—**Russia Slashes Marital Red Tape, But Weaves New Bonds for Father.** Note its effective use in this head from the *Tucson (Ariz.) Daily Citizen:* **Delaware River, Cradle of Warships, Is Again Alive.** Here's another, from the *Christian Science Monitor:* **Japanese Offer Olive Branch on a Bayonet.**

Financial pages are regularly enlivened by figures of speech used in headlines. Examples: **Stock Market Steadies after a Shaky Start** and **Corn Evicted As Soybean Trade Gains** from the

Chicago Tribune; **Market Cracks under Weight of U.S. Steel** and **Wheat Prices Reap Benefit from Poor Harvest** in the *Seattle Post-Intelligencer.*

Novelties titillate readers. Thus, one dull day when news was slack, the *Chicago Daily Times* informed its readers with a banner that it was so many days till Christmas. Occasionally, tricks with type can be used to advantage. One cold day the *Rogers (Ark.) Daily News* captioned its weather story:

COLDER 'N HEL-
SINKI TONIGHT

When one Corrigan flew to Ireland, and later claimed he thought he was flying elsewhere, the *New York Post* and the *Los Angeles Herald and Examiner* ran banner heads with **Hail to Wrong Way Corrigan** spelled backward. Readers of the *Gary (Ind.) Post-Tribune* smiled when it headed a story of an air circus flier this way:

This Guy Walters Flies ʻJust Like Thisʼ,
Unhappy Scribe Learns—Just Too Late

IV. A HEADLINE WRITER'S GUIDE

Rules for Writing

The American headline of today is the result of a long development and numerous experiments to expedite the handling and reception of news. Throughout the years, as newspaper procedures took form under the exigencies common to the periodical press, various practices and traditions crystallized under the sanction of the greatest editors and the greatest newspapers. Thus today there is this body of rules governing headlines which every professional copyreader knows and which every student copyreader should know:

1. Learn the head schedule of your newspaper.
2. Write your news headline so that it, as well as the story, answers every reasonable question of the reader: *what, who, when, where, how,* and *why?*
3. Make it a cardinal rule to write only straightforward, simple news headlines that will surely be understood by all readers. The fancy heads come spontoneously when they are any good at all, and no amount of straining will get them. *The natural headline that fits the story is the best one, whether it be fancy or plain.*

4. Make your head say something. A dull, wooden headline, without life and motion, has killed many a good story. It is called a *label head,* because it has no more character than the label of a tomato can. Headlines with overworked expressions are also worthless. Here is a label head: **Finish with First Stage** from an American paper; and another from a leading English daily: **Thrill on Express Footboard.** Note this one:

DEBATING NOW
LEADING TOPIC

And how it is improved by being made specific and definite:

DEBATE TONIGHT
ON ENDING WARS
TO BRING CROWD

5. Tell the news, as much of it as you can jam into the space. Be definite, specific, thorough. Do not write:

LONDON BROKER IS
BANKRUPT; COURT
SHOWS NO MERCY

Make it:

KNIGHTED BROKER
ONCE A PORTER
PENNILESS AGAIN

6. But don't pack your headline so tightly that it is so overcrowded with facts as to become nearly meaningless: **Prison to Take Boy Girl Wed to Save.** Here's another example: **Calls Wallace Charge Nazis Aid Willkie False.**

7. Limit your headline to the facts in the story; anything beyond this is misrepresentation. Beware of libelous implications.

8. Don't editorialize—that is, do not express an opinion or draw a conclusion of your own in a headline; opinions of others, if ascribed to their source, may be used. Notice the editorializing in these headlines: **Congress Is Urged To Curb Menace of Military Training;** and **Labor Chieftain Bellows Denial He Is Union Czar;** and **Tells Scheming For Sympathy To Aid British.**

9. Write the feature, as well as the news, into the headline if at all possible. Not:

MAN KILLS WIFE
WITH REVOLVER,
MAKES ESCAPE

Make it:

MAN KILLS WIFE,
HIDES HER BODY
IN ICEBOX, FLEES

Shoots Helpmate as She Cooks Meal *or* **Dog Barks Warning, Bares Tragedy**

Note how one of these banks, or decks, *amplifies the facts* set forth in the top lines, while the other *describes an entirely new feature*—the dog's barking. All banks follow one of these two general directions. Avoid awkward and abrupt breaks in sense and divided words in writing these banks.

The task is to get the one big distinctive feature of the story in the headline. Not: **Policemen Scare Would-Be Bandits**; but: **Bandits Overlook Hidden Hello Girl.**

10. Try always to find the magic words that will make your headline the best of the day. Many times the story will give you the necessary words. "Mystery," "masked men," "man in silk mask," "girl in black mask," "auto vampire," "perfume bandit," "parashootist," "ex-Nazi," "gestapo"—these are some fair examples, but each new story offers its possibilities.

11. Use names, numbers, places, and the elements where they are important news features. Roosevelt, Stalin, Gandhi, Hitler, Bevin—such names are news. Sometimes, too, it is important to refer to the Gold Coast, to Broadway, to Greenwich Village, to the west, east, north, or south side, or to the suburbs in a headline. Let news judgment govern you.

12. For a first-day story, write a first-day headline; for a follow-up or second-day story, write a follow-up headline.

13. Never use the past tense in a head—use the historical present so that all newspaper text gives the idea of immediacy. There is lack of action in this: **Rally Day Was Marked by M.E. Church Sunday.**

Of course, a present-tense verb should never be used with a statement of a past or future event, such as "dies yesterday" or "leaves next week." Just "dies" is sufficient in the former case, and "to leave" should be used in the latter.

14. Avoid negative heads. Things that do not happen are seldom news: **Two Widows Not to Drop Damage Suits vs. City.**

15. Use active, not passive, verbs; use short, vigorous words; use expressions with force and motion; write headlines that "picture" the story. Make it: **'That's The One!' Blind Man Cries at Murder Quiz,** not: **Printer's Death Is Solved Today by Blinded Man.**

16. Avoid awkward verb endings. This is bad: **Tractor Expert Attack on Ford Camp Launched.** This is better: **Tractor Experts Launch Attack upon Ford Camp.**

17. Do not begin a headline with a verb unless there is no other way to phrase the news. A headline should be as near a complete sentence as possible; should, in any event, make complete sense. Where a verb beginning is used there is generally no identification, no fixing of responsibility. This is weak: **Will Endeavor to Have Restraining Writs Dissolved.** So is this: **Launch War on Further Wars in Kalamazoo.** Also this: **Claims Man She Wed Already Had One Spouse.**

18. Wherever you *do* find it absolutely necessary to start a headline with a verb, start the bank with the subject.

19. Avoid beginning a headline with an infinitive. Dull and needless: **To Wage Battle on High Taxes, Landlords Say.**

20. Avoid short words such as *A* and *The* and *If* at the beginning of a headline, especially a dropline head. The open space beneath is likely to make it stand alone.

21. Avoid using such names as Snow, Hill, Cross, Brown. They often confuse the reader with an undesired context or make the paper look ridiculous. Double meanings or unconscious—and poor—humor are fraught with possibilities for trouble. It was an inept copyreader who wrote **Menace Alleged by Protestants** over a simple story telling how certain residents objected to the opening of a new cemetery. His paper also carried this: **Congregationalists to Hear Lincoln Talk.** Other examples of such *gaucheries:*

Man Dies of Bullet In Back Bay

Struck by Speeding Car; Man Is Critical

FRENCH TOAST VICTORY

COPS BUST UP RANSOM PLOT FOR $200,000

REPORT GIRL BETTER AFTER PLUNGE FROM MOVING AUTOMOBILE

O'BRIEN GIVEN 18 MONTHS, FINE

22. Avoid all awkward or involved expressions, just as you would in writing or correcting a story. Here is a poor one: **Ex-Sailor Denies Now Killing Aged Woman in Store.** And here is another: **Police Say Priest Woman Slew Shot Boy Ten Days Ago.**

23. Beware of provincialisms and awkward twists in language, as exemplified in the following fat headline: **Rose Cleland of Here Honored at Northwestern U.** And of coined words: **Seven Boozists Held For Trial.**

24. Avoid repeating in the banks a word or words used in the top lines. Get a synonym.

25. So fashion your headlines that they catch the spirit of their stories. If it is a feature, either humorous or pathetic, that depends upon its climax for its effectiveness, don't destroy it in the head. Here's a head that excites curiosity, yet doesn't give away the story:

STEVE AND HIS GIRL EMULATE KING'S 'ORSES

Champaign, Ill.—The king's horses and the king's men have nothing on Steve Kitlico and his girl friend.

The automobile in which he was taking her for a ride ran out of gas while they were some distance from town.

Together they walked into town, got a supply of gasoline and walked out into the country again. Kitlico poured the gasoline into the tank. Then he struck a match to see if the fuel had gone into the car. It had.

While the car burned, they walked back to town again.

26. Never write heads so fanciful, so loaded with metaphor and allegory, that none but yourself will understand what you are trying to say. Fanciful heads that are easily understood are to be encouraged, however, for they lend zest to the newspaper's columns.

Here is a poor one; try to puzzle out its meaning: **Beau Brummel**

Sleuth Chilled in Stokes Blast. Another one: **Clara K. Booth's Lure Put Her Love on Ice, Says Hubby.** Still another: **Lily Pons Has Birds Hanging Heads in Film.**

27. Poor humor is poor humor anywhere, especially in a headline. The classic example of a head that failed because it offended taste is: **Jerked to Jesus.** It is said to have appeared over a story of a hanging. However, puns, rhyme, alliteration, and repetition when used with skill and good judgment, do give sparkle to a page. Examples have been given on the preceding pages, but here are two more:

This Little Pig Had Plenty Spare Parts, but It Died

Robinson, Ill.—Perhaps this little pig died from overeating. At least it had two mouths, two noses and one neck when born on the A. D. Pifer farm near Pales-

FAKE DETECTIVE GIVES FAKE GEM FOR FAKE REWARD

TROOPS DISPLAY FEET OF CLAY IN ARKANSAS RAINS

NOTE TO SANTA: PUT WHEELS ON THE OLD SLEIGH

28. Headlines should be written with an eye to symmetry. Count in every line of every headline you write and do not release it until you are sure it can be set—that it will be neither too fat nor too thin. Always write your headline copy line for line as you wish it to appear in print.

Here are the sort of botches that result when dropline heads are counted carelessly:

COUPLE BELIEVE EACHOTHERDEAD, BOTH REMARRIED

2 BELTS CHANGE OWNERS IN BOXING BOUTS

Don't mistake the greater freedom of flush headlines for license:

Announce Plans for Gala Celebration at Park

Boy's Cat Wins Fight with Dog

Circus Elephant Flees But Is Caught When Sleeps

Various line-length combinations for flush heads look well, but next to even lines the favored pattern has the first and third lines of about equal length, two-thirds of a column wide, with the middle line slightly shorter.

29. Never divide a word or a hyphenated name between lines.

DIPHTHERIA FA-
TAL TO ONE; EPI-
DEMIC GROWING

1,000 U.S. FORT-
RESSES BOMB POP-
ULOUS RHINE CITIES

30. Try to write each line of the headline in such fashion that it will stand alone and make complete sense, if necessary.

ROVER BRIDGE ENTERS HUMDRUM EXISTENCE;
DAY'S TOTAL, 18,000 CARS, VIEWED AS NORMAL

Also avoid splitting verb or prepositional phrases. Keep adjectives and adverbs with words they modify. Keep phrases and clauses as a unit on one line wherever possible to avoid confusing the reader:

ILLINOIS BOY
SCOUTS HERE ON
TOUR OF HILLS

RITES AT SIOUX
CENTER FOR SCHOOL
HEAD'S DAUGHTER

31. Most American newspapers make each section of the headline a unit complete in itself:

(Exceptional)

MIAMI GRADS

Are To Be Invited

To Cooperate With University Of Cincinnati Alumni In Interest Of Charity Grid Game.

— Cincinnati Enquirer

(Usual Style)

ANOTHER GEORGIA
SHERIFF INDICTED

Liberty County Officer Accused of Conspiracy To Violate Dry Law.

— Atlanta Constitution

32. Don't pad out the headline with unnecessary words; hunt around in the story for more news to boil down, if you have any room left.

33. Avoid the articles *a, the, an,* etc., in writing headlines, but do not be fanatical about it—use them if they add anything to the headline as **French Rumors Sap Faith in the Dollar** and **France Makes It Hard on the Man Who Likes Steak.**

34. One-line (crossline) heads should fill out two-thirds of the column width—unless the paper has a style that specifies otherwise.

35. Capitalization: When headlines are set in caps and lower case, the customary style is to start each line and every important word (not *in, on, at, to, for, a, the,* etc.) with a capital letter. The exception is rocket heads.

36. Figures: To start a headline with figures is considered poor practice, especially to be avoided at the beginning of the top line of a dropline. But when they enable you to pack more news and essential news into the head, use them. Newspaper headline style on the use of figures and spelled-out numbers varies, but it generally follows the rules governing regular copy.

37. Quotes: The best practice is to use single or half quotes, and then never at the beginning of a dropline head. Here's the unaesthetic effect that full quotes often give:

Barboa Death
"Unavoidable"
Jury Decides

38. Stops: Dashes are used freely in heads—care being taken, however, that they don't fall at spots where they destroy symmetry. Semicolons are useful for packing away two or more important phases of news in your top lines. Commas regularly replace "and." Omit periods at the end of top headlines and after crosslines; they are customarily used to close subsidiary decks.

39. Abbreviate when necessary, but only when necessary and only when abbreviation is unmistakable as to meaning. YMCA, BPOE, etc., are of course approved and often indispensable. Abbreviating days of the week is not necessary: **J. B. Farris Dies From Heart Attack Thurs.**

40. Headline writers follow the same style of spelling as reporters, and each newspaper has only one style; unless simplified spelling is authorized, do not employ it:

HOT CHASE THRU STREETS FOR ALLEGED BURGLAR

These 40 rules, when once mastered, will apply themselves to the work in hand almost automatically, and will greatly expedite your writing of good headlines. Mix brains with your work; think; do justice to yourself. The story is the reporter's product. The headline is yours. Make it the best headline you can write. Remember that good headline writing is just as important—if not more important—than good newswriting.

CHAPTER XVI. *The Camera Turns Reporter*

One picture is worth ten thousand words.—CHINESE PROVERB.

Do you remember the first sentence of any news lead?—EDWARD STANLEY (1903–) *former executive editor, AP News Photo Service.*

After all, suppose you have a staff of writers as great as Thomas Mann and Ernest Hemingway. All that they can do for you on an event is to give you a picture which can never be as faithful as the picture made by the camera.—W. W. WAYMACK (1888–), *editor, Des Moines (Ia.) Register and Tribune.*

Cameramen who use their heads as well as their legs are rare. Rarer still are camera editors. . . . And almost nowhere is there an attempt to edit pictures into a coherent story—to make an effective mosaic out of the fragmentary documents which pictures, past and present, are.—*First prospectus for* Life *magazine.*

I. GETTING AND SELECTING PHOTOS

Pictures Sell Papers

Vitality, which is to say circulation, of the old *New York World* was fast ebbing in 1883 when Joseph Pulitzer purchased it. Then Col. John A. Cockerill, the managing editor, launched a startling innovation: the generous use of illustrations, even for news events. Promptly, the *World* took a turn for the better. Within a year Pulitzer had paid off his $148,000 indebtedness, and when he died in 1911 he left a $30,000,000 estate.

The journalism student, mousing through yellowed, fragile pages of the "sensational" *World* of the '80s and the '90s, will be surprised, possibly amused. Its illustrations were few and crude compared to those of many community weeklies today. Cockerill's idea, expanded beyond his dreams, has become a commonplace; everywhere newspapers are informing, entertaining, and persuading their readers through more photographs, cartoons, sketches, and comic strips.

Thanks to syndicated *mat* services and to one-man photo-engraving plants, even small newspapers, daily and weekly, can have lively news-picture pages. These on metropolitan papers are extremely sensitive to shifting news values. Starting the day with timeless feature pictures, these pages are made over for each edition with new photos synchronized to the day's events. Rotogravure sections are now frequent features in Sunday editions and are even being syndicated for small papers. The engraver's art is being constantly improved. The age of pictures is here.

Pictures Are Short Cuts

Most of us are incurably picture-minded. Talking, we try to use words that get our friends "to see" as we do. Listening, we manipulate new ideas into familiar mental images. Reading, we unconsciously visualize words and phrases as pictures that flit across our mental screens.

There is something psychologically elemental about pictures, as was noted in Chapter II. They recall the use of the ideograph in the development of written language. A Sioux who drew on a deerskin the figures of mounted warriors and soldiers was endeavoring to tell others not of an *idea,* but of an actual battle. The photographer does the same thing, only better. An actual photograph brings us one step closer to reality than do words. Sparked by imagination, pictures short-circuit mental processes by appealing directly to the senses and become a substitute for the physical sensation of an actual experience.

Pictures Are Believed

Admittedly, lazy minds like pictures. But they also have an appeal for the thoughtful reader who wants the unretouched facts. He may have been made wary by being disillusioned as to the accuracy of reporters' accounts of an event he has witnessed. Pictures, he tells himself, do not lie.

He sees the charging football line with the ball carrier's face set in grotesque earnestness, and he accepts without question the story the photo conveys. He studies a war picture, whether it be one of Mathew Brady's of the War Between the States or a shot from World War II; it pieces out details words can't supply. And he *knows* the camera does not lie when it brings him an unposed

picture of a somewhat haggard and lined face, a Hollywood heroine without benefit of cosmetics.

Most news photo agencies and newspapers exert themselves to preserve this faith that "seeing is believing." If editors suspect a picture has been faked, the best practice is either to discard it or to admit it is a *phony*. If it is a *cosmograph*—a term originated by the late tabloid *New York Mirror* for photographs simulating an actual event—an explanation is given the reader. War photographs released by government censors should be and usually are labeled as such by the agency supplying them to the newspaper.

Photos That 'Click'

Hundreds, even thousands, of photographs cascade into large newspaper offices each day. Assuming all are good prints, why are the chosen few selected?

Watch the picture editor at work. His fingers flip through a stack so rapidly he gives each picture but a glance. Study the few he lays aside for a second look, and you will note a common characteristic: Each has one striking element thrust forward. It may be the expression on a face or a truck hanging at a precarious angle over a bridge—or anything that instantaneously catches the eye. Now study the discards. Most of them are without that single, quick bid for attention. They are like overloaded comprehensive leads with details which should be subordinate, vociferously clamoring for attention.

The sovereign eye appeal of photographs is action, as might be expected from a knowledge of the behavior of the human eye (*review pages 15-17*). Experienced news photographers constantly strive for it. Often they will crouch for several minutes before a speaker, setting off their flashgun just as he lifts a hand in gesture. "Look up at that airplane, shake hands, read a paper—do anything but *don't* look at me!" they tell posing subjects. They especially are careful to catch, say, a basketball player as he leaps—and not while he is in the air unless other players are near by—for, paradoxically, some shots showing action appear static.

A good news photographer is more than a shutter-clicker. He is a pictorial reporter. He has techniques of his own, similar to, but not identical with, those of the newsman who writes copy.

Tell a Story!

A fortune was made by a patent medicine manufacturer whose advertising consisted of pictures of people with their backs bent in pain, captioned "Every picture tells a story." That slogan suggests a motto to go over the desk of every newsman who handles photographs: "Every news picture *must* tell a story."

What is a story? Reduced to essentials, it is a relationship expressed between two or more elements. Given a Person and Fate, for example, a story tells of their interaction. A single news photograph seldom relates action in detail, but ideally it should catch some phase of the relationship which is so dramatic that, with but few words of explanation, the reader's imagination automatically supplies the missing element. Candid photos do just this. With a scene or a face in action, they project the reader's mind further into what has happened. *Before and after* pictures are an extension of this principle. So are *sequence shots*—a series of pictures tied together by a common theme. Characteristically they depict successive phases of an event, with a minimum of explanatory text being required.

Photo Limitations

But even seeing an event does not entirely satisfy the spectator; picture reporting can never completely displace text. *Life* magazine discovered this in its early days. Pages upon pages of pictures did not suffice; subscribers wanted along with them what the late Col. William Rockhill Nelson, of the *Kansas City Star,* liked to call "readin' matter." Furthermore, advertisers demanded a longer "time exposure" of their copy to the reader's eye than a glance at pictures afforded.

Words are needed to bring out the news or human-interest colors even of news photos. The more complex the idea presented, the greater the need for explanation. Scientific discoveries can be illuminated by a photograph, but frequently it doesn't justify the space it takes if it has no interpretive text, which may range from a brief *caption* to an extended story. A skillful use of photos and text in the right proportions is a mark of the discriminating and successful editor. Expert photo editing is a job that requires quick decisions based on knowledge and experience.

Taste and Decency

Because people resent the sight of a corpse or other unpleasant reminders of their own mortality, newspapers long refused to publish such pictures. Instead of showing the actual body when reproducing the scene of a murder, the stock phrase was used, "X marks the spot." But with the spread of candid camera reporting the question has been raised recurrently whether death pictures might properly be published.

The matter came to a focus in a classic case in 1928. A photographer for a New York tabloid, the *News,* by means of a miniature hidden camera strapped to his ankle, snapped Ruth Synder, a murderess, while she was being electrocuted in the Sing Sing death house. The blurred but grisly photograph was distributed by an agency to 250 newspapers, many of which printed it.

The furore over that case has died down, but the question of taste and decency still is a live one. "It's news" is the justification given for the use of pictures of famous persons on their death bier or of sordid war photos. Shots of bloody corpses and wrecked automobiles frequently find their way into otherwise conservative newspapers because of a vague belief that they frighten people into driving safely.

More difficult problems are presented by pictures which invade personal privacy (*see page 54*). Laws of libel set one limit upon choice; another is the personal taste and sense of decency of the individual who must make the decision.

News Photos

Timeliness is the prime factor in news, whether it be reported by the writer or the photographer. And just as it was used to differentiate newsstories from feature stories, with an in-between hybrid called news-feature stories, so there are *news* and *feature* and *news-feature photos.*

A news picture is one that illustrates news of the day or, in case of events at distant points, provides the first available illustration. There are three kinds:

1. The picture that shows the news *happening.* The frontispiece, showing the sinking *S.S. Vestris,* is a good example.
2. The picture of the *agency* or *site* or *result* of the event.
3. The *personality* shot, preferably with a spot news peg.

The most frequently used news pictures are of persons. Often these are stock portraits, dug out of the office morgue because some news event has catapulted the personality back into front-page prominence. Sometimes these have been made into cuts from which *matrices,* more commonly called *mats,* are made and supplied to client newspapers. Editors of small and medium-sized papers, with limited budgets for illustrations, are ingenious in the ways they utilize mats—especially those of maps, drawings, and diagrams.

Photo by Charles R. Clark, from The Rotarian *magazine*

"Cap'n George." The name, however, is not important for this lucky feature shot. It has universal interest. Any editor would find it hard to pass up.

Feature Photos

A feature picture purports to show lighter and less urgent phases of the human drama. The news picture has the quality of immediacy; it demands to be published; if it is not published on receipt by one paper, a competitor will use it, which means its value is spoiled for the tardy one. The feature picture has no such urgency. Here are some typical examples of the latter type—good for any day, any week, almost any year:

A platypus—the Australian believe-it-or-not called the duckbill; it is furred, has webbed feet, lays eggs, and suckles its young.

"Potato Creek Johnny," a Black Hills character panning for gold in Spearfish creek with a tourist looking on.

California nymphs disporting themselves on the beach alongside the shattered hulk of an old-time sailing vessel.

A "publicity shot" of a new way for apartment dwellers to dry their washing in a device controlled by a thermostat.

News-Feature Photos

A photograph rich in human interest but with only a minor reliance for its importance upon the news is to be classed as a news-feature picture. It tells no important news, yet if not used quite promptly, is of no value. Examples:

The lettuce-gowned maiden crowned as the "lettuce queen" at an early spring fiesta in an Arkansas community famed for its "rabbit food."

A picture of Florida palm trees—and overcoated natives—frosted by unseasonable weather.

The president of the United States on a fishing cruise registering glee over a string he and companions have caught.

English children helping their parents lay bricks for a new home from materials salvaged from a castle bombed in World War II.

Appraising Photos

Some photos, like some newsstories, simply grade low because of uninteresting subject matter. But while a clever rewrite man may do a scintillating piece out of unpromising material, not much can be done to help along a photo poor in interest. An automobile shot, for example, has no chance of making a newspaper without a something to lift it out of the ordinary. It might be a winged automobile that flies, of course, or one used by a notorious bandit, or one that figured in an accident.

The crop of bathing beauties knows no season, and apparently the public's capacity to consume is infinite. And for the slightest reason at all, newspapers will use pictures of charming co-eds. Striking photographs of animals have their special and perennial appeal. But scenery must be surpassingly beautiful or freakish to have a chance, unless it can be hung on a news peg.

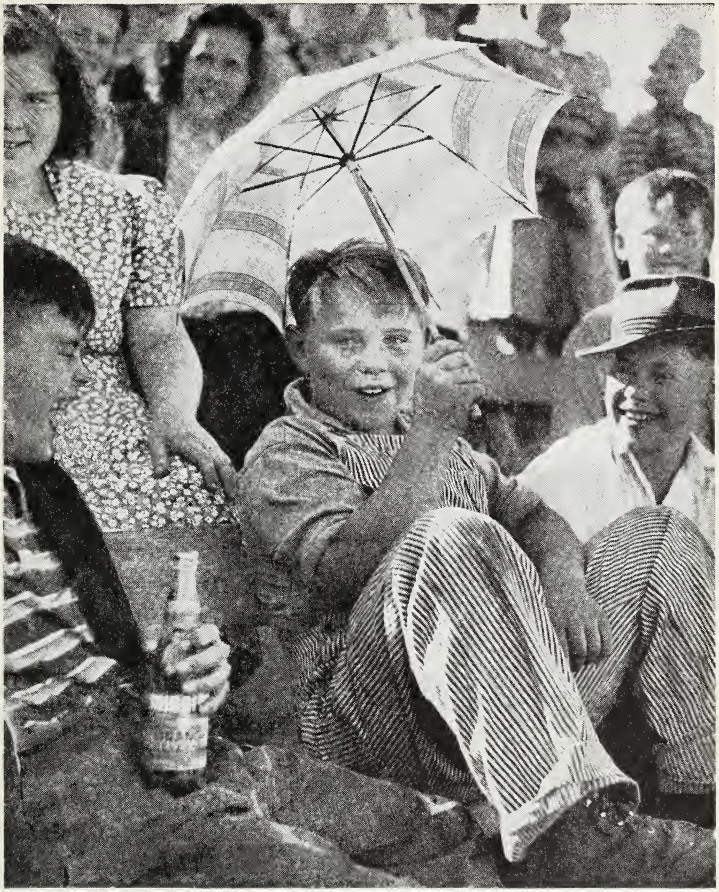


Photo by Jack Wright, from The Rotarian *magazine*

For boyish puckishness, this news-feature photo is hard to beat. It was snapped at a school track meet by a photographer with an eye for the unusual. The figure at the left was slightly retouched.

When the picture editor studies the usability of photos, he calls into play all of the factors discussed in Chapter II that govern news values. For, as is now clear, pictures like words are but devices to convey ideas to the newspaper reader, and the same principles apply to both.

How to Select Photos

Given a photo, here are some of the questions that will be answered by the picture editor in the decision he makes.

1. How does the photograph classify? Is it a feature or a news picture? If it will "save" for a month or two, it is probably a feature picture. If it synchronizes with the day's news, it is a news picture. There are newspapers that specialize in news pictures and there are others that concentrate on features; editorial judgment is governed accordingly.

2. What particular elements give the picture a news or a feature value? How unusual is the news event that is pictured? There may be news in a posture, facial expression, a crowd, a grin, the fatigue of the athlete, the debris of a wreck—all action or the symbols of action. How great is the local significance or the general interest and appeal? Is it worth more than the reading matter that it will displace? What is its degree of timeliness—does its spot news value alone demand that it be used? Does it tell its story adequately? Or, if it is a feature picture, does its beauty, oddity, general attraction, or appeal warrant its use? Was it extremely difficult to obtain? Is it exclusive?

3. Is it forbidden matter, such as a lottery or raffle? Is it salacious or otherwise improper for public display?

4. Does the picture simply illustrate—or does it *tell* a story? Is it a stiff, old-fashioned portrait without character? A stupid and solemn posed group, than which there is nothing more uninteresting? Is the *idea* so old and hackneyed that pictures of the kind have ceased to hold any interest to the public? For example, the conventional "wedding picture"; the picture of the college man arrayed as a woman for the college play; the picture of the child wonder who dances; the picture of the town band or the city council in its Sunday best, posed on the steps of the courthouse or in front of the fire station.

5. Now examine the print itself with a critical eye. Is it blurry, furred, out of focus, and not printable? Some pictures that are slightly out of focus may be *retouched* into usability by the artist. Is the print blurred by the rapidity of action alone? If it is, and the blurring is not too great, the picture has an added news element. Is it clear, with sharply defined details? Does it have decided blacks and whites to make clear-cut contrasts? Does it have the middle tones between black and white? One expert avers that every really good print should have a gray scale in five tones; black and white, gray, the middle color, a tone between white and gray, and a tone between gray and black.

6. How large a cut should be made of the picture? Are there parts

that could and should be eliminated? Is there too much sky, surplus background, much bare floor area, much superfluous scenery and decoration? Can the news or feature element be brought out more forcefully by enlargement or reduction? Does it need retouching to bring out the contrasts and values more sharply?

7. What shall be its position and setting in the paper? On what page and at the top of what columns shall it be placed? What kind of caption and text does it require to show off its advantages?

Naturally, no such long and deliberate process as these questions infer takes places in the editorial mind when pictures are selected; but though selection is a matter of automatic habit and instantaneous judgment, principles underlying these questions prevail.

Photo Sources

Newspapers obtain their pictures in several different ways:

Reporters and correspondents gather portraits to be used in connection with newsstories. Many newspapers now require reporters to carry miniature cameras.

Each newspaper of any size has its staff photographer or photographers. One large newspaper has a force of 15 and a number of especially equipped automobiles, including a motorized darkroom.

Private individuals offer pictures for publication.

Press agents working for various enterprises, private and public, have pictures to give out.

Commercial photographers take assignments to obtain photographs.

Lastly, there are several agencies, most of them having headquarters in New York, whose camera men scour the world for pictures to sell to newspapers and magazines. Representative ones, classified according to specialties, are:

News Pictures: Acme News Pictures, affiliated with the Newspaper Enterprise Association (N. E. A.); International News Photos, the Hearst organization; Black Star; Associated Press.

Features: Wide World Photos, the *New York Times* agency; Ewing Galloway; Underwood and Underwood; Associated Press.

Portraits: Harris and Ewing; Associated Press.

Most commercial photos are 8 × 10 inches, but those 5 × 7 are acceptable.

A fee is charged for each picture used, and it is customary to give the agency a credit line, set in small type beneath the picture. If a newspaper desires a picture for exclusive publication, the cost is greatly increased. Copyrighted pictures carry the symbol © in the credit line, or the word may be spelled out, depending on the newspaper's style.

Speed Counts

Carrier pigeons are used to speed rolls of undeveloped film from sports stadia or from ships met by forehanded reporters. Automobiles, special trains, and airplanes frequently are chartered by newspapers to scoop rivals with pictures. So intense is the competition that every device is resorted to to cut down the minutes between the click of the shutter and the moment the printed picture gets to the street. The greatest boon of all, however, is an invention which transmits photos by wire or radio.

The *telephoto* process consists of an electric eye that horizontally scans a picture. The gradations of grayness are recorded at the receiving station on a sensitized film. The process is repeated rapidly, with parallel lines so close together that the finished product blends into a picture. Some alert papers have mounted on trucks special sending stations capable of following news far afield and then being hooked up with the nearest telephone wire. Success of the telephoto —and the *telepix,* based on the sound transmission principle—forecasts an even more important role for the camera reporter as television is perfected.

Color

With *split founts,* printing presses can add a second color to newspaper pages. The *Chicago Tribune* led in mechanical developments making four-color pages possible. Color unquestionably "snaps up" a paper, and its more general use may be the next important improvement in newspapering.

Natural color photographs can be reproduced with remarkable fidelity by rotogravure. The process, however, is involved, expensive, and consumes so much time that it almost precludes the use of news photos while they are yet news. The relatively few newspapers having their own roto plants equipped to handle color, often syndicate pages of general interest.

Photos for Small Papers

The pictorial advantage large newspapers have had over their smaller contemporaries is rapidly dwindling. Economically operated photoengraving units within the price range of small papers now make possible daily use of photos from news agencies and those supplied by their own camera-equipped reporters. If the paper can't afford its own engraving plant, it can, of course, have cuts made as frequently as its exchequer permits by commercial houses.

A second method of securing illustrations is through papier-mache mats or matrices. These are cardboard impressions of engravings which with the aid of a *casting box* produce a cut. Several syndicates, such as the Western Newspaper Union, supply mats of news and feature photos which, while seldom on local subjects, do help liven the pages of small dailies and weeklies.

Cuts of *stock* news or feature subjects can also be purchased from the syndicates that supply mats. Columns and even whole pages of stereotyped "boiler plate" cuts and text—even feature stories and news digests—are also available. These *stereotypes* come in thin metal strips which slide and lock upon thick metal bases, making the combination 0.918 inch deep or, in printer parlance, *type high.*

Photos and the Law

Candid photography has a venerable tradition, but it was one Dr. Salomon who popularized it. Bringing the miniature camera from Germany, as early as 1935 he was scoring successes in *Time* with shots of celebrities with mouths agape and collars off. Promptly the old legal questions about pictures arose with new force. They are: What pictures can be taken? What pictures can be published?

The answer to the first is simple. The camera is, in a sense, an extension of one's own seeing equipment. Where one has a legal right to look, one has the same right to take a photograph: that is the rule, but there are exceptions. In wartime, for instance, special restrictions will be imposed. A judge can forbid the taking of photographs in the courtroom or its precincts during a trial, and photographers who violate the edict are liable. Photographing is always forbidden in federal courts, which is why in big cases newspapers get oldtime graphic artists to sketch scenes.

The picture is taken, then. Can it be published without fear of successful prosecution? If it was lawfully secured, the probabilities are that it can be. But in cases involving reflection upon the subject's integrity or moral character, the laws of libel (*see Chapter XIV*) apply.

A distinction is drawn between use of photographs in a newspaper presumably for public information and those used in advertising for a commercial purpose. In the latter case, if the subject's written consent is not secured the user may be liable for heavy damages.

Before it is published, a photograph is the property of the photographer through what is known as the common-law right. Unsanctioned use of it is cause for legal action. As soon as it is published by its possessor, or with his leave, it becomes public property and can henceforth be reproduced by anyone—*unless it has been copyrighted and so marked.*

II. PICTURES AND THE COPYREADER

Copyreader's Opportunity

Only occasionally does a news photographer give his paper a scoop. Most of the pictures that come in are from syndicates and are pictures equally available to rival publications. The possibility for pictorial distinction, therefore, arises chiefly in (*a*) selection of photos to be used, (*b*) the way they are laid out—both jobs for the art editor on large newspapers—and (*c*) their captioning. The last is the copyreader's opportunity.

A paper's own photographers are expected to supply data for the captions, commonly called *cutlines*. Writing them is a task usually devolving upon the man at the copydesk. Even though they are done by a reporter, they must be copyread. The copyreader is expected also to transform the wooden, factual information usually typed on slips attached to agency photos into bright and brisk cutlines that charm and interest the reader.

Cutline Copy

The mechanics of the job are simple. The copy is preferably typewritten on a sheet of paper; should it be written in longhand,

special care must be taken to make it legible, with *n's* overscored and *u's* underscored.

The copyreader will ring the guideline and special instructions to the printer. The latter include an indication of the type size; whether a box is to be used; which lines go over the cut, the *overlines;* and which lines go under it, the *underlines.*

Writing the Cutlines

Rules governing the writing of captions are extremely elastic. Where an overline consists of more than one line, it must be counted in just like a news headline. When the familiar and widely used centered line is employed, precise counting in is not necessary; the copyreader need but draft a line of two or three words that will tell the story. Here are some suggestions:

Tell the story even if you are limited to a one-word line over a one-column cut.

Tell the feature as well as the news—subtly and clearly if you can. Examples: the label over the portrait of General Johnson, just decommissioned, "Mr. Johnson"; the caption over a photo of a wrinkled, bowlegged Sioux, "Brave Buffalo Never Played Infield."

You may feature cut captions more heavily than you do news headlines.

Know your picture; study it before you write your caption.

Be brief, but tell all the essential facts in underlines.

Make your lines vigorous—give them punch.

Be sure to include the photographer's credit line—if credit is to be given. Also the © credit if it is copyright.

Master the different styles of typography used in cutlines, so that you are ready to handle any kind of cut or layout.

When you have a news picture, write a news caption; when you have a feature picture, write a feature caption.

Avoid using the same words or ideas in cut captions that are in the headline of the accompanying newsstory.

Be sure, where there might otherwise be confusion, to indicate cutlines for the right cut, in case of a layout, with *right, below,* etc.; and to identify individuals *left to right, standing,* etc.

Clearly, all the general principles governing the writing of headlines and the editing of text apply also to the handling of cut captions, except that in the latter there is slightly more latitude—and much more brevity.

Cutline Typography

Clear, easily read type is favored for cutlines. Capital or lower case lines are to be used according to the newspaper's style. The text may range in size and may or may not have an initial to decorate it. The width in which the text is set varies with the size of the cut, but an attempt is always made to avoid long, unreadable lines of type. Generally a single line is used above the picture, but two or three lines may be effective if there is plenty of room. Some newspapers use no top line, but make a deep italic box of the text and run that above or below the picture. This applies particularly to one- and two-column cuts.

Some newspapers have characteristic captions for pictures of persons who have died; they are called *obit* captions, and generally include the person's name, date of birth, and date of death.

Descriptive text for cuts is set in as many ways as there are kinds of type. Some newspapers indent the text at each end; others run it full measure; some prefer light italics; others prefer heavy black type; some use initials to introduce the text and others do not.

III. REPRODUCTION AND LAYOUT

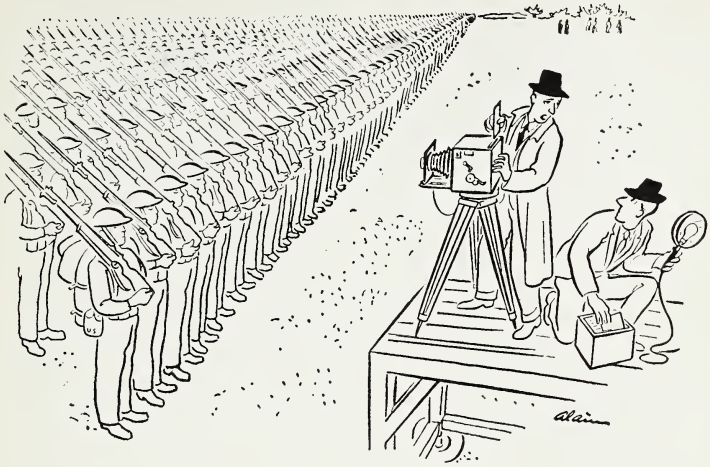
Picture Copy

To the art editor and to the photoengraver, all *art* and *pix* to be reproduced are *copy*. The foregoing discussion has dealt exclusively with photographs, but here it should be noted that drawings, diagrams, maps, and other graphic representations also are copy.

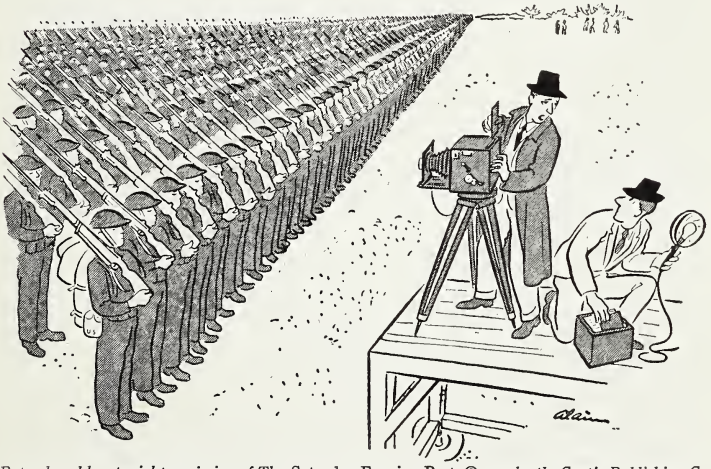
Various methods of reproduction are in use, but with only two need the newspaperman be familiar. They are:

1. *Photoengraving.* This produces two kinds of cuts—*line engraving* and *halftones*—which will be discussed in detail.
2. *Rotogravure.*

Roto printing is to be distinguished from the *letterpress* process by which ordinary printing is done. Entire pages of roto copy—pictures and printing—are prepared at a time. They are transferred by a photochemical process to copper cylinders, an acid *etching* the copper wherever the original copy showed up black. In printing, ink fills these depressions and is transferred to the paper. This is *intaglio*



"You get the names"—a cartoon that has tickled the risibilities of many a news photographer. Above it is shown in a simple zinc engraving; below the shaded effect is secured by addition of a Ben Day screen.



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printing, the opposite of letterpress or *relief* printing in which ink adheres to the high surfaces and is impressed upon the sheet.

Line Engravings

Cheapest and simplest form of photoengraving is the line engraving, or line etching, done on zinc. It is used only for picture copy consisting of solid blacks, such as maps and printing and diagrams. The process is not used for wash drawings or photographs because it cannot reproduce tones. It is possible, however, to give a shaded effect to a line etching by two methods.

One is the use of Ross board, if the copy is a drawing. Ross board is simply a special cardboard with an uneven surface. Penciled lines on it have a mottled appearance, not unlike those of a lithograph. Skilled artists attain very attractive results with Ross board —but, of course, relatively few newspapers have such artists or a need for such drawings.

The second method of getting a shaded effect on line engravings is employed by the photoengraver when he uses a patented process of stippling solid blacks in various patterns, known as Ben Day or Tintograph. Details are unimportant to the newspaper editor, but he should know of the results obtainable—and that the cost is somewhat more than that of the regular line etching.

Halftones

Considerably more expensive but possessing a far wider range of possibilities for newspaper use is the halftone.

Put a picture reproduced by halftone under a microscope, and it will be seen as patterns of tiny dots. That is because, in the photomechanical process by which halftones are made, the image on the copy is photographically strained through a *screen*. Think of it as a window screen, with the squares ever so much smaller. The photoengraver's screen is a sheet of glass with opaque screenlines which, when the picture copy is "photographed" on the copper plate, cuts the image into thousands of tiny dots of various sizes. These dots survive their acid bath, and when the cut is put on the press catch the ink and transfer it to the paper.

It is important for anyone handling halftones to understand the screening process, for it supplies the word that distinguishes cuts used on coarse newsprint from those that print best on heavy, coated

Tiny raised dots, etched on a copper plate by acid, make the printing surface of a halftone. The top cut is 110 screen; note how the dots show up when the marked rectangle is magnified (to the equivalent of a 20 screen).

magazine paper. If there are 100 *screenlines* to an inch, the cut is said to be 100-screen. The higher the screen, the finer the dots.

When cuts give bleary and smeary reproductions, the probability is that they are too fine-screened for the paper used. Newspapers ordinarily use cuts with a 65- to 85-line screen; slick-paper magazines take them up to 150. Newspapers that print directly from type, that is on *flatbed* presses, generally get better results from a fine cut than those printed from stereotyped plates. In fact, it is all but impossible to make usable mats from fine-screen cuts—as small-city editors frequently must explain to club women who want speakers' cuts from programs or yearbooks printed in the newspaper.

The Enlarging-Reducing Formula

The picture having been selected, the next question is how large should it be reproduced.

That depends in part upon space available and cost, but above all upon the editorial purpose in using the picture. It must be large enough to tell the story it is intended to tell and it must emphasize its feature. If its interest is its beauty or detail, such as faces in a group, obviously the reproduction must be large enough to bring out these values.

Enlargement or reduction in the manufacturing of either line engravings or halftones is simply a matter of photographic focus. But it is governed by the laws of proportion which, many a neophyte in an art department has learned to his discomfiture, have never been repealed. There is a little trick in the trade, however, which makes it possible to determine exactly to what size any piece of art will enlarge or reduce.

The picture, let us say, is a small one to be enlarged, or *blown up,* to a two-column width. Carefully place it in the upper lefthand corner of a blank sheet of paper ruled off into columns (or use a layout sheet which has been printed with rules on it). Now lay a ruler diagonally to the right, across the photo so that the ruler touches the upper left and the lower right corners. The ruler will cross the boundary of your second column at the exact depth your pictorial copy will take when enlarged to the desired two-column width.

A similar operation, reversed, will of course enable one to reduce a photograph in scale.

No difficulty need be experienced in enlarging or reducing odd-shaped picture copy if it is *squared up*. Here, the outside limits of the image are defined by lines making a rectangle, which is then enlarged or reduced as described above.

Photo by Ralph Wayne, from Nursery Training School, Boston

To learn how deep the small photo will come when "blown up" to this page width, simply run a diagonal line from the top lefthand corner to the lower righthand corner, as shown above. The same formula is used in reverse when a large picture is to be reduced to fit a designated smaller space.

Cropping

The foregoing explanation is based on the assumption that all of a given piece of picture copy is to be used. In practice it seldom is. Frequently the photo includes a *static* area or unimportant details which had better be omitted. Or it may be that the feature of a

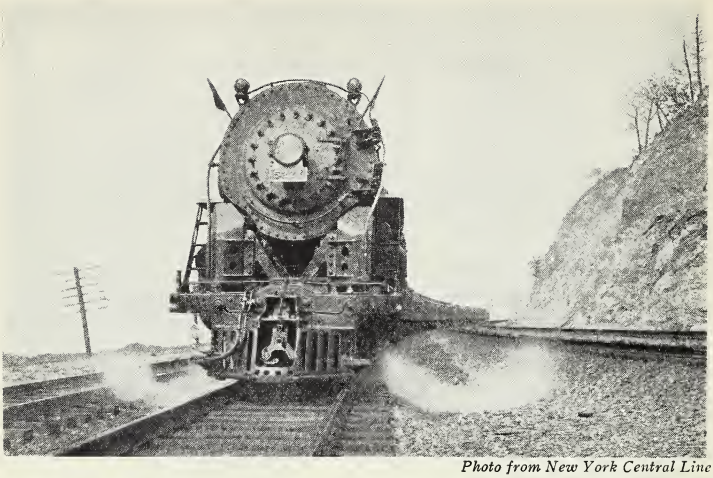
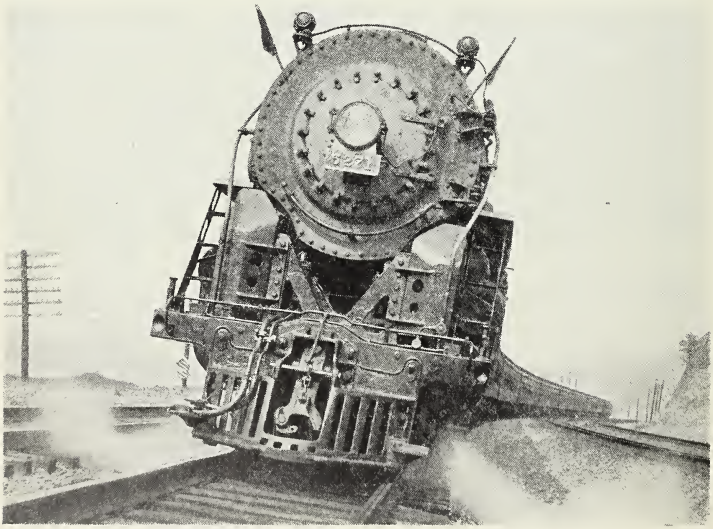


Photo from New York Central Line

A prosaic photo, prosaically handled. Now observe (below) what skillful cropping does. Just enough of the bank at the right has been left to carry out the suggestion of a curve. Static areas on the other side have been excised—thus moving the steam forward. The straightened telegraph pole tilts the locomotive slightly. Now the picture says "Look out!"



picture is a face which should be enlarged tremendously and used alone to achieve the desired editorial purpose. "Pants," say photo editors, "are all alike."

In all such cases, photos are *cropped;* that is, the person handling them indicates to the photoengravers just which portion of the picture is to be used. He probably will have squared off the desired section and by applying the enlarging-reducing formula will have eliminated all guesswork as to the size of the halftone.

Two methods of cropping are employed. The first is to indicate the corner marks of the desired section on the margin of the picture copy with light strokes of a crayon called a *grease pencil.* These can be removed by a finger without harm to the photo. Marking across the picture is to be avoided, for an impression made by the pencil pressure may damage the emulsion and preclude using the picture later for another purpose. The other method of cropping is to hold the emulsion side of the picture against a window pane, or an illuminated *ground glass,* and with an ordinary lead pencil to mark on the reverse side the section from which the cut is to be made.

In cropping, the art editor always bears in mind the possibility of *flopping.* Without extra expense, a picture can be *reversed* as the halftone is being made. Not infrequently it is desirable to flop or reverse a portrait to avoid having it "look" off the page, but in all such cases it is important to watch for details that would make it look lefthanded. Lapel badges, for example, look queer on the right side, and a picture of a man made to milk a cow on the wrong side would create derision among rural subscribers.

Ordinarily, on newspapers, size instructions for the photoengraver are indicated by column widths—with the depth coming as it will in proportion. Usual sizes are $\frac{1}{3}$, $\frac{1}{2}$, $\frac{2}{3}$, 1, 2, 3, 4, 5, and 6 columns, very seldom larger. All instructions to the photoengraver are noted on the back of the photo or on a gummed slip attached to it.

Retouching

The retoucher is a person with more or less special art training who *retouches* picture copy to give it a desired effect. His tools are a brush and black and white water paint, various pencils, and an *airbrush.* The latter might be described as a combination of a fountain pen and an atomizer. It sprays a water paint evenly, and is

especially useful in *graying out* unwanted details or *blowing back* a too prominent background.

Retouching requires skill. If lines are too heavy, they show up even though they have been softened by the halftone screen. The work must be done with an especially deft and light touch if the photo is to be blown up, for flaws in retouching become more evident as the picture is enlarged. If the photo is to be enlarged and needs much retouching—and time permits—it is advisable to have the print enlarged beyond the size of the desired halftone, and then retouched. The reduction will make the work less conspicuous. In fact, it is always desirable to reduce photos for halftones, and the best cuts result when the reduction has been approximately one-half.

Ornaments on the Wane

It used to be the fashion to redeem a poor photograph by *painting up* its subject and by crowning the masterpiece with a decoration of scrolls, arabesques, rosettes, and fanciful sketches at top, bottom, and along the sides. Those were the days when every man whose pictures passed through the artist's hands appeared in the newspaper as a Prince Charming, and every woman became a raving beauty. Society leaders remained perpetually young as far as photographers were concerned, and men of prominence wondered "whether they really looked like that" when they saw themselves in the papers.

As the art of photography improved, and as it became increasingly easy to get plenty of excellent photographs, higher standards began to prevail. Today there is comparatively little ornamentation, only absolutely necessary retouching is done, and the pictures are allowed to speak for themselves. Where ornamentation is used nowadays, it is of a simple, dignified type and does not trespass on the photographic verities.

Photoengraving processes have kept pace with the progress made in photography, and the results now achieved on ordinary print paper often excel those secured years ago by use of the more costly coated and glazed papers.

Layouts

Besides the single cut dealing with a single subject or person, a combination of pictures may be made. This is called a *layout.*

It is economical to make layouts which can be reproduced as a single cut. However, a method growing in use and known as the *unit system,* calls for each picture to be made in separate cuts. These, for obvious reasons, are said to *float* in white space and one or more can be dropped from the layout as space requires.

Photo by Will Sessions, Jr.

One column width—"square."

Thumbnail size, one-third of a column wide — silhouetted or outlined.

One-half of a column wide—vignetted.

Typical cuts. These halftones are 110 screen. Those used on newsprint vary from 65 for fast rotary presses to 85 for presses printing from type.

The single-cut layout frequently is adorned by art including hand-lettered words. By a special process, type can be introduced into such a layout and reproduced with white letters on a dark background, that is, *reversed lettering.* Or when the background is light, type can be photographically reproduced in black and then is said to be *overprinted.*

Often it is possible to *mortise* out certain portions of the cut and fill the openings with type. Picture a two-column cut with extra space half a column wide at one side; the half column of extra metal can be sawed off, and in the space thus left the entire news caption can be set—say in 8- or 10-point type, each line centered or ragged down the side of the picture.

Mortises may be of any width or depth, depending on the layout, and in nearly any marginal position. It is not usual to mortise a one-column cut, but even this can be done. In the case of half-column

A mortise often is useful, as in this case, when it is cut into an uninteresting or static part of a photograph.

Photo by Robert L. Barnes

cuts, three such cuts can be grouped together with the aid of one "indent" in an ordinary newsstory, economizing space and creating a unique layout effect.

Suppose there are a number of pictures to consider, each including several girls attired in the latest fashions. Suppose that all of the

pictures are not desirable for newspaper use, but that one each from photographs *A, B, C, D,* and *E* is desired. It is possible for the artist to cut out these individual pictures and arrange them in a new group to be made into a cut. Numberless variations of the kind are possible.

Photomontage

When time permits, effective illustrations can be worked out by blending portions of several photographs to be reproduced as one. The best and most expensive way of doing this is by rephotographing sections wanted so that they *overprint* lightly, after which retouching can be done as desired. But in newspaper practice these *photomontages* are made by cutting up various photos, pasting them on cardboard, then retouching the lines where they join—or perhaps *blowing in* with the airbrush the desired airy effects.

Photomontage. An expert can secure striking effects by bringing together parts of several photographs to illustrate a topic. Amateurs seldom succeed.

Photomontages are especially useful for feature treatment. They bring various pictorial elements together in striking ways and can often be used to advantage when an impressionistic concept of several ideas is sought. For Thanksgiving day, for example, a photomontage might bring together scenes showing a worried turkey, happy faces at a table, a church ceremony, and so on.

The danger to guard against in making montages is giving a confused impression—a danger which even expert layout men do not always avoid. Photomontages are good or bad, with few gradations between.

CHAPTER XVII. *Attractive Pages: Typography*

Nothing which won't be read is worth printing, and to get things read under the present pressure on readers' time and attention, printing must be superlatively legible.—DOUGLAS C. MCMURTRIE (1888–), *typographer.*

I. TYPOGRAPHICAL FUNDAMENTALS

Economy, Mother of Invention

While Europe was yet in the early dawn of feudalism, China was printing books, each page of which was engraved on a wood block; by about 1045, it had type characters of earthenware. Quite independently, printing started in Germany. There about 1440, Johann Gutenberg invented movable type of cast metal, developed a varnish-base ink, and adapted a press to print pages of type.

Europe, awakening from a long sleep, was ready as China had not been. Soon many printshops were turning out books more accurate and cheaper than those of the scribes. This drive for quantity production of printed matter at lower cost has gone on and accounts for numerous inventions which have made the modern newspaper possible. Here are a few: manufacture of paper in a continuous web, instead of by sheets; the rotary press, printing paper fed from a roll; mats which can be curved and then cast, providing half-round stereotype plates for rotary presses; keyboard-operated typesetting machines. Automatic typewriters and typesetting machines, controlled by impulses sent by wire or radio, and whole facsimile newspapers, reeling like ticker tape from home radios, may presage further developments in printing—and in journalism.

Points on Typography

To the layman, type is type and that is that. He may revel in his stamp collection or the pedigree of his Doberman Pinscher, but the fascinating story of the development of type is to him an un-

opened book. An elaborate knowledge of typography is not necessary for the copyreader, but he could pick a hobby far less interesting and useful.

Type of varying weights and widths, but with the same general design, is said to belong to a *family*—for instance, Caslon, Garamond, Goudy, Bodoni, and so on. In these names have been frozen interesting typographic history, for often they recall the artist who designed the types, or the place of their origin. Contrary to common opinion, type faces are still being designed, and numerous examples are put on the market every year.

Printer Arithmetic

Type size is measured in *points,* each point being approximately 1/72 of an inch. Measurement is made from the top to the bottom of the *body* of the printed type itself, and thus is equivalent to the space occupied by a line. Here are examples in the Tempo family, showing only the size range in medium weight from 8 to 42 point.

Eight Point Tempo Medium Shown Here
Ten Point Tempo Medium Shown
Twelve Point Tempo Medium
Fourteen Point Tempo Me
Eighteen Point Temp
Twenty-four Po

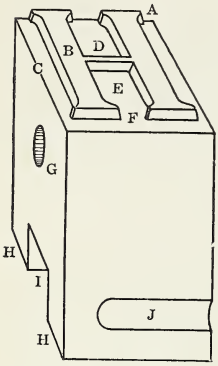
Thirty Point T
Thirty-six t
42 Point

Printers and makeup men use a ruler, known as a *line-gauge,* which is different from an ordinary ruler scaled in inches. This line-gauge has two sets of markings, one graduated in *picas* and *half picas* (or *nonpareils*), and the other in *agates.*

These names for printing measures are carried over from the time when type sizes were named, a pica corresponding to the modern 12-point type, a nonpareil to 6-point type, and an agate to the 5½-point type.[1] Thus 12 nonpareils or 6 picas make an inch. Fourteen *agate lines* are figured to the inch, though actually they make more than 72 points.

[1] Old names for types sizes, still used, are: 3½ point—brilliant; 4 or 4½—diamond; 5—pearl; 5½—agate; 6—nonpareil; 7—minion; 8—brevier; 9—bourgeois; 10—long primer; 11—small pica; 12—pica; 14—English; 18—great primer.

The pica scale is used by printers for all composition measurements, such as line lengths of type. The agate scale is used almost exclusively for measuring the depths of advertisements, which are usually described as being so many *agate lines* deep and so many columns wide.



The parts of foundry type: A, serif; B, stem or stroke; C, neck or beard; D, hair line; E, counter; F, shoulder; G, pinmark; H, foot; I, groove; and J, the nick.

Until typesetting machines were invented, all type was set by hand. Each letter was picked from the *case,* and placed in a metal holder known as a *stick.* Nowadays, on all except the smallest country paper, body type for a newspaper is cast a line at a time on a typesetting machine. These pieces of metal are known as *slugs. Handset* type is still used, however, in some headlines and in advertisements. The accompanying illustration shows a letter of handset or *foundry* type.

Some letters are *thin* and others are *fat.* When a series of type of a given size is thin, it is said to be *condensed;* and when it is *fat,* it is *extended* or *expanded*—as will be clear in examples given on following pages.

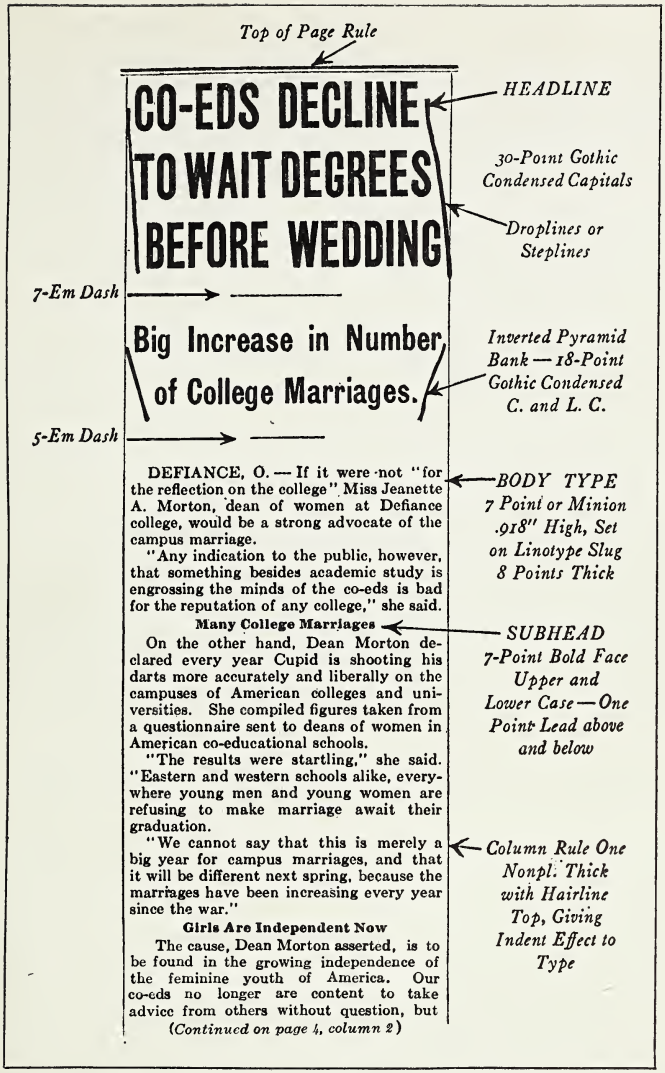
Variation in *weight* or *color*—that is, blackness—is secured by *light, medium,* and *bold* face letters, as well as by the familiar use of lower and upper case.

Type Classifications

Almost all type faces fall into five easily remembered major classifications—*Roman, Italic, Cursive, Script,* and *Text* or *Blackletter*—each having common characteristics.[1] An ability to distinguish faces is easily acquired with practice and observation, and is a mark of the superior copyreader and a requisite for the makeup editor.

1. *Roman.* In this classification fall the common types: *Old Style, Modern, Transitional, Blockletter* (including *Sansserif*), and *Flatserif*—five easily distinguished subclassifications, the characteristics of which will be described.

[1] To prevent confusion, type designations in this chapter are capitalized. In practice they often are not.



The anatomy of a newsstory. This reflects what may be called typical typographic practice. But variations abound and the practical-minded student will derive pleasure and profit from a comparative study of newspaper practices.

Old Style types were designed to follow the lettering of medieval scribes who lettered with a broad pen held at an angle to the line of lettering. The strokes vary somewhat in weight, but are not extreme in their contrasts. Serifs are club shaped or wedge shaped, as can readily be observed in the lower case b, d, h, i, j, k, l, m, n, p, s, and z. Another Old Style characteristic is the fact that the ball *finials* of the letters are not perfectly round but more oval, noticeable in the a, c, f, g, r, and y. Caslon, Garamond, Cloister (or Eusebius), and Old Style No. 1 (in which this book is set) are Old Style types. The line below is Eusebius Bold.

Eusebius Bold, An Old Style Letter Design

The name Modern is confusing, since it is not modern in our sense of the word, but a descriptive term applied years ago to differentiate between what was then new and the Old Style types. The chief characteristic of Modern is its strictly geometrical contour, its contrasting strokes, and its straight, unbracketed serifs. These types were drawn with a pen held at right angles to the line of lettering, and the serifs do not curve into the body of the letter. The ball finials are rounded—not oval. The line shown below is Bodoni, which is typically Modern and is the best known representative of this classification. Bodoni was originally designed by Giambattista Bodoni, an Italian, about 1788.

Bodoni is still a Favorite of Typographers

Transitional types fuse elements of Old Style and Modern together into a new design, such as Baskerville and Scotch Roman.

Blockletter is today used in headlines more than any other class of types. In this classification are all those devoid of serifs, including the recent and better designed Sansserif types (meaning without serif). Blockletter is available in the widest range of color and widths. Shown below is a common Blockletter usually referred to as *Gothic,* and a line of one of the newer Sansserifs, Tempo Bold:

Franklin Gothic, a Blockletter

Tempo Bold, a Sansserif Type Design

The term "Gothic" in this connection is a misnomer, and should actually be applied only to types derived from the German Fraktur. The Sansserif types, or *Modern Gothics,* are geometrical in design, being made up of straight lines and arcs of circles. Representatives of this subclassification are: Futura, Kabel, Tempo, Vogue, Metro, and Twentieth Century.

The Flatserif types, another subclassification, are really geometrically designed Sansserifs, with the addition of straight-line bar serifs. All strokes in both the Flatserifs and Sansserifs are of uniform weight, which accounts for their being described as "monotone" faces. Their modern vogue is quite recent and they are available in a wide range of weights and widths. Karnak, Memphis, Cairo, Stymie, and Beton are Flatserifs. Here is a line of Karnak Medium:

Karnak Medium, a flatserif Type

The newest kind of type face in the Sansserif classification combines the simplicity and modern feeling of a Sansserif letter with the increased style and superior legibility of a letter with varying weight strokes. Combining as it does the advantages of both features, this new departure in designing has resulted in a family of type faces destined to become increasingly popular. The Radiant family, available in several weights and widths, is the result. It is shown here in the bold weight:

Sansserif with varied weight strokes

2. *Italic.* Based originally on the rapid, angular handwriting of certain scribes, Italic types have a flowing quality. They are used chiefly for differentiation, emphasis, or a change of pace in typography. *Oblique,* which is a subdivision of Italic, is a Roman letter, drawn on a slant without attempt to revise the design of the Roman. The Obliques are found almost exclusively in the Sansserif group. Examples of a Roman type with its companion Italic, and a Sansserif with its companion oblique, are shown below:

Caslon Roman with *Caslon Italic*

Sansserif Shown here and its *Oblique*

3. *Cursive.* Cursive types, based on the exceedingly rapid writing of "chancery" clerks, partake of both an Italic and a Script. The capitals for Cursive types are freely drawn and often quite ornamental. By substituting Cursive capitals, which are often available with Italic types, the latter can be converted into Cursives. Many so-called Scripts are really Cursives, inasmuch as the letters do not actually join or give the impression of a connected line.

Mayfair, a Cursive Typeface

4. *Script.* In recent years there have been many additions to this classification. Scripts are especially effective for advertising and for special newspaper headlines. They are available in a wide variety of *faces* and are characterized by their free design and their impression of flowing together, being either actually connected or with the connecting strokes slightly apart.

Mandate, a Connected Script

5. *Text or Blackletter.* In this classification will be found those types whose design originated in the German style of lettering known as Fraktur—the true Gothic types. Their use is largely limited to printing with an ecclesiastical background and printing at Christmastime. Representatives of this classification are Old English, Cloister Black, and Goudy Text.

Old English is a Type Difficult to Read

In addition to the foregoing, there are purely ornamental types, decorative in character, and "freak" types which do not fall into any of the above five classifications. Their use is naturally very limited and of a special nature.

Taste in Type

Pages pleasing to the eye result from subtle harmonies and brilliant contrasts achieved by the proper use of type faces. Generally speaking, good typographers avoid mixing Old Style and Modern. The safest and most satisfying procedure is to rely on one major

family, introducing variations by using different weights and widths of letters.

Too many type faces result in a hodgepodge which is neither effective nor aesthetically pleasing. At least as much attention should be given to selection of type faces as is given to the choice of office furniture; far more people are influenced by the former.

II. TYPE FOR NEWSPAPERS

Body Type

The prime requirement for newspaper text type is the highest possible degree of legibility consistent with the least demands on space. Great progress has been made in recent years by type composing machine manufacturers in developing faces that are easy to read and yet get a surprisingly large number of words into the column inch. Among the type faces designed for high legibility are *Ionic, Excelsior, Textype,* and *Ideal News:*

(Ionic — Linotype)

ORAN, Algeria, Feb. 7.—[U. P.]—A military airplane cruising over the shifting sands of the Sahara flashed a radio message to Oran today that three French flyers—Jean Reginensi, Robert Lenier and Joseph Touge—had been found alive after six days of suffering in the desert wastelands.

The message brought a triumphant conclusion to one of the most dramatic aerial rescues ever made in the Sahara.

(Textype — Linotype)

ORAN, Algeria, Feb. 7.—[U. P.]—A military airplane cruising over the shifting sands of the Sahara flashed a radio message to Oran today that three French flyers—Jean Reginensi, Robert Lenier and Joseph Touge—had been found alive after six days of suffering in the desert wastelands.

The message brought a triumphant conclusion to one of the most dramatic aerial rescues ever made in the Sahara.

(Excelsior — Linotype)

ORAN, Algeria, Feb. 7.—[U. P.]—A military airplane cruising over the shifting sands of the Sahara flashed a radio message to Oran today that three French flyers—Jean Reginensi, Robert Lenier and Joseph Touge—had been found alive after six days of suffering in the desert wastelands.

The message brought a triumphant conclusion to one of the most dramatic aerial rescues ever made in the Sahara.

(Ideal News — Intertype)

ORAN, Algeria, Feb. 7.—(U.P.)—A military airplane cruising over the shifting sands of the Sahara flashed a radio message to Oran today that three French flyers—Jean Reginensi, Robert Lenier and Joseph Touge—had been found alive after six days of suffering in the desert wastelands.

The message brought a triumphant conclusion to one of the most dramatic aerial rescues ever made in the Sahara.

The above examples are set in 7-point on an 8-point slug. This is usually considered the standard size for body type on metropolitan

papers, although smaller sizes down to the agate may be used for certain purposes, as will be explained later in this chapter. Country newspapers, however, often use 8-point either "solid"—that is, on 8-point—or on a 9-point slug.

Headline Type

Not many years ago, choice of headline type was practically limited to two families: Cheltenham and what was known as Gothic but should be called Blockletter. They were available in wide varieties of size and degree of condensation and, being simple in design, were unobjectionable generally.

Here is an assortment of Cheltenham faces:

Cheltenham Oldstyle
Cheltenham Italic
Cheltenham Oldstyle Condensed
Cheltenham Medium
Cheltenham Medium Italic
Cheltenham Medium Condensed
Cheltenham Medium Expanded
Cheltenham Wide
Cheltenham Bold
Cheltenham Bold Italic
Cheltenham Bold Extended
Cheltenham Extrabold
Cheltenham Bold Condensed
Cheltenham Bold Condensed Italic
Cheltenham Bold Extra Condensed
CHELTENHAM BOLD EXTRA CONDENSED TITLE
Cheltenham Bold Outline
Cheltenham Bold Shaded
Cheltenham Bold Italic Shaded
Cheltenham Extrabold Shaded

The very simplicity of Blockletter—straight *strokes* of approximately equal weight, combined in the most elementary manner—has given it wide popularity for the workaday function of news heads. A few typical faces:

Medium Gothic of Square Design
Heavy Gothic in Upper & Lower
Condensed Heavy Gothic for Narrow Heads
Condensed Gothic, Lighter Form and More Compressed

The simplicity and beauty of the better designed Sansserifs or "Modern Gothics," which have been growing in popularity since their introduction in the United States about 1925, are responsible for their being preferred for news and feature heads. Four weights —light, medium, bold, and heavy—are available for most Sansserif faces, and in addition there are many other variations, such as Italic (Oblique) and condensed letters in various weights.

Here is a typical Sansserif series favored for newspaper headlines, shown in various versions:

Tempo Light and the *Tempo Light Italic*

Tempo Medium, an intermediate sansserif

Tempo Bold, a strong new sansserif

Tempo Bold Condensed, a compressed sansserif

Tempo Heavy Condensed, shown here with *Italic*

Tempo Heavy, the boldest version

These faces are monotone in character, with almost no differences in the weight of strokes of letters, but some Sansserifs have marked contrasts and varying weight strokes. For example:

Ultra-Modern and *Ultra-Modern Italic*

Ultra-Modern Bold is very forceful

Radiant Bold is a New Type Design

Currently popular for headlines are four old type families which should be familiar to the copyreader. They are Caslon, Bodoni, Goudy, and Garamond.

Caslon. There is more contrast between the weight of the light and heavy strokes in Caslon than in Cheltenham. Caslon, an Old Style family, has established itself as the standard type of the Anglo-Saxon world, especially among discriminating advertisers. Its Italic is one of the most beautiful ever designed, and a bold

face in several degrees of condensation and expansion is also available.

Caslon, an old style type design of popularity

Caslon Italic is the companion to the roman

Caslon Bold for Display Ad Work

Caslon Bold Condensed for Tight Lines

Bodoni. The series making up this Modern family represents the ultimate in contrast between light and heavy strokes. Observe that the serifs, which are flat and straight, are reduced to *hairlines.*

Bodoni Modern with *Bodoni Modern Italic*

Bodoni Bold and the *Bodoni Bold Italic*

Heavier Bodoni *with its italic*

Goudy. This type was designed by an American. It is made in a light and bold face—the latter and its Italic being used widely for heads two or more columns wide.

Goudy Oldstyle and *Goudy Italic are two*

Goudy Bold and *Goudy Bold Italic*

Garamond. The bold and bold italics of this Old Style family are standbys of composing rooms for headlines:

Garamond Oldstyle shown *with Garamond Italic*

Garamond Bold and ***Garamond Bold Italic***

Head Type Size

Good judgment and the exigencies of makeup determine size of type for headlines. Most heads are too small; larger ones will do

wonders in adding spice to an otherwise dull page. For single-column heads, about the largest practical size is 60 or 72 point in a condensed letter, with a smaller type size for normal-width letters. Type for streamers ranges all the way from 36 point, which is quite small, to letters 180 points or more in height. Letters above 120 points are generally referred to as so-many-line letters, a line being 12 points. Thus, a 180-point letter would be a 15-line letter.

If two lines are used in a streamer, the top line is usually a Blockletter, and the lower line is set smaller in Italic—say, 48, 60, or 72 point.

The practice on most newspapers nowadays is to set all the smaller heads on the linotype machine, with the larger heads being produced with the Ludlow, which casts type in sluglines up to 96 points and single letters up to 240 point lengthwise on slugs. Headlines should be *leaded* (lĕded) *out* generously, so they will look well on the page. Opening them up with leading between the head and the dash above it, and between the head and the text, greatly increases their readableness.

III. TOWARD SCIENTIFIC TYPOGRAPHY

Removing Guesswork

Typography started as a practical art. Type was designed in certain styles because the designer thought it attractive and easily read. Now, under the leadership of such laboratory investigators as Dr. William S. Gray, of the University of Chicago, and Dr. Matthew Luckiesh, of General Electric's lighting laboratories, typography is on the threshold of becoming a science—rather, a branch of a broader field that could be called the science of seeing.

Their researches show reading to be governed by at least eight factors, all of them of interest to the newsman, but only four of which he can do anything about. Here they are:[1]

1. Light. Most people read with too little of it, thus slowing down the process.

[1] For an extended discussion, see articles by Karl E. Zeisler in *Editor and Publisher,* starting January 27, 1940. The eightfold analysis cited is his. Also see *Reading as a Visual Task,* Matthew Luckiesh and Frank K. Moss (D. Van Nostrand Co., N. Y., 1942).

2. Type. The facility with which it is read is affected by its size, its face, and the amount of white space around it.

3. Eyesight. Glasses help.

4. Reading skill. The ability of the reader to grasp ideas from printed words.

5. Attitude. This includes the reader's motivation, his interest in the subject, and the competition for his attention from other sources.

6. The printed page. This takes in such factors as paper, ink, and makeup.

7. Contents. The nature of the material to be read.

8. Style. The manner in which the subject matter is presented.

Light, eyesight, skill, and attitude are matters over which the newspaper has no control, but it can enhance the readability of its columns by attention to the other four points: type, the printed page, subject matter, and style.

The Eye Again

That the physical construction of the organ of sight makes it desirable for the writer to use words that suggest action has been noted. Examination of the diagram on page 16 will be helpful in understanding facts of further importance to the newsman who would speed the reception of his words.

The eye is like a motion-picture camera. It takes many little still pictures which when run in quick sequence give the illusion of perceived motion. Images focus on the retina in split-second stops so that, as one writer says, the eye "drinks what it reads in swallows." These moments of "fixation," during which the image is transmitted to the brain, take from 0.07 to 0.30 second. Anyone can observe these stops in another's eye by watching it through a tiny hole in a sheet of printed matter as it sweeps across the lines.

The eye can catch motion in a wide arc on either side, but the fovea can *focus* upon but a limited range of print—some four or five letters of 7-point type. Individuals will vary in their ability to perceive somewhat dimly a wider band of letters. Some can take in as many as 40—18 ems of 7 point—but the average is from 5 to 15. Most college students can "see" at one swallow 1.2 words, which means that in a 12-pica line of five words their eye stops four times to make a photograph. Fixations are shortest on familiar words—another point for the writer to remember.

Type Legibility

Every designer of type has his own ideas on the relative legibility of the more common faces on the market, but such opinions are based more upon guesswork than upon scientific investigation. For example, Old English is obviously more difficult to read than Caslon. But what can be said of Caslon as against Garamond?

As progress is being made toward a scientific answer to such questions, it has become evident that legibility is not a simple concept. Dr. Luckiesh divides it into *visibility* (influenced by style, size and boldness of the type, inking, whiteness of the paper, brightness-level, and various environmental factors) and *readability* (ease of reading—an appraisal of such factors as strain, tenseness, fatigue, and other psychophysiological effects of performing the act of seeing). The Luckiesh-Moss Visibility Meter is a device used to measure visibility.

Considerable variation has been found in the facility with which some 20 different faces of 8-point type can be read. Italic rates lowest, and medium bold the highest. Furthermore, it has been observed that the average reader is unconscious of the difference in faces. But he does (1) show a preference for a face with which he is most familiar, (2) does notice differences in the blackness of type, and (3) can detect more than 1-point variations of white space between lines.

Experimenting with 10-point type, Dr. Luckiesh has shown that readability increases 0.4 percent by the addition of 1-point leading between lines; 10 percent on 2 point, 16 percent on 3 point, and 19 percent on 6 point. The greatest range of improvement comes with the 2-point leading. Thereafter the law of diminishing returns operates. The eye, apparently, welcomes the white groove for its "return sweep" back to the next line of type.

From such data one may draw these conclusions governing the selection of body type: (1) Italics and very bold type are to be avoided, save for occasional words or lines to which special attention is to be drawn; (2) visibility may be increased as much by proper inking as by a radical change in type face; (3) too great a change in type from familiar forms annoys the reader; and (4) readability may be enhanced simply by casting type on a thicker slug, whereby the lines are, in effect, leaded out.

Upper and Lower Case

A child learning to read or to write learns two alphabets, capitals and lower case letters, the reason for which is to be found in the history of the language, as has been noted. That is of less interest to the typographer and makeup editor, however, than is the demonstrable fact that type set in lower case is easier to read than is type in capital letters.

As the eye moves along a line of type, it recognizes letters by differences in their contours. Lower case letters are considerably different in shape and design, especially in their upper portions, some of which extend up into the white space that runs along the top of the line, which the eye follows in reading. This is not true for the capitals, which are practically all the same height. So great is this difference between the two kinds of letters that lower case type is from three to five times more easily recognized than upper case, and hence much easier to read.

The *New York Herald Tribune* led in the movement toward using lower case in preference to capitals for headlines. Now numerous newspapers set most of their headlines in lower case.

Type Size

Big type is easier to see than small type—but not always easier to read. With the eye physically unable to get a sharp focus upon more than four or five letters of 7-point type, obviously there is a natural limit upon the size of type that should be used. The eye will jump along to read a banner headline without rebelling, but 12 point is the optimum of practicability for body type. Experiments show a 14 percent increase in visibility as type is raised from 7 to 9 point. The law of diminishing returns operates thereafter. Increasing from 8 to 10 point brings a gain of only 12 percent.

What, then, is the ideal size type for a newspaper? Many are printed in 7 or 8 point. The odds are that the reader will welcome 10 point, for his very thinking that the larger type is easier to read will tend to speed his eye. Probably 9 point is a suitable compromise between what is theoretically desirable and what is practical. Certainly, it would make newspaper pages more inviting to those whose eyes are dimmed by age or physical disability and to school children who find ordinary newspapers repugnant because they are accustomed to textbooks printed in a larger size.

Type Aesthetics

Here is a vast open sea—charted less by science than by the taste of the typographer and by custom.

Attention has been called to the desirability of avoiding a mixture of Old Style and Modern. They are somewhat alike, and their appearance on the same page, or in the same advertisement, makes for a minor aesthetic irritation. But types that vary widely in shape and weight are often used in the same composition to gain emphasis by contrast.

Color

Contrary to pseudo-science, Dr. Luckiesh's findings favor white paper over the tinted stocks for easier reading. He concludes that the desideratum is the greatest degree of contrast between type and paper, and he gives to the finest white paper a 97 percent rating. The best grade of newsprint scales 85 percent, and ordinary grades drop off rapidly. His studies emphasize the importance of well-inked type.

Colored inks, especially red, have definite values for stopping the eye's wandering across a gray desert of printing. But they are good only for a comparatively small spot; body type printed in color soon becomes tiresome.

Line Lengths

The 12-pica column has largely displaced the 13- and the 13½-pica newspaper column. It is about the right length, tests indicate, for comfortable reading of type from 6 to 9 points in size. Larger type set in that width imposes a definite handicap upon quick reading because of the spacing between words and frequent hyphenation necessary to make the line come out right.

Leading of text type is important. Tests have proved that the addition of even a 1-point space between lines of text greatly increases ease of reading. As the size of type increases, more leading is needed. When text type is set two or more columns wide, generous leading will enhance its legibility.

Printers have a rule-of-the-thumb governing type size and line width. It is that the width of a line should be no wider than an alphabet and a half of lower case of the type face used—that is, not more than 40 characters.

Gutters

The space between columns of type is called a *gutter*. Only a few newspapers follow the magazine practice of omitting the familiar *column rule*. This is a strip of metal which, because it is as high as type (0.918 inch), is said to be *type high*. Its printing surface is only a *hairline*, but the width of its body varies.

The common column rule's body is 6 points thick, thus making it appear that the type on either side has been indented. The white space on either side of the hairline aids the eye in making quick and unconfused stops, as it swings across line after line. Close figuring of paper and ink costs and of space value has led some newspapers to reduce their column-rule widths to 4 points, even 3 points. When the gutter space is so reduced that it is less than the spacing between words, the eye tends to swing from one line across the rule to the corresponding line of the next column. Thin column rules may save some space and some money, but newspapers adopting them do not do a service to their readers.

Heads Should 'Breathe'

White space as well as black is an eye-stopper. It is a violation of the principle of contrasts to pack headlines so full that no white space is left to call attention to their message. The full-line head is, therefore, less desirable than those which are staggered, pyramided, or flush to the left.

The flush head has additional advantages. The irregularity at the right side suggests an informality which offers relief from pages too stiffly patterned. The temptation to write flush headlines without counting them out, however, is to be avoided. Though their lines have a greater range of count, hence more flexibility for the copy-reader, very short lines or very long lines destroy what aesthetic qualities flush heads may have.

It is just possible that further research may support an increased use of flush heads on other grounds than their simplicity and practicality. Most readers are right-eyed—that is, their right eye leads and probably is quicker in its response to variations, such as the end of lines. To determine whether you are right-eyed is easy. Simply aim an index finger at an object, then close the left eye. If the finger and object remain in line, you are right-eyed; if not, you are left-eyed.

Fewer Decks

The whole trend of scientific typography is toward simplification. Underlying this is the ruthless competition for the reader's time. How to get over to him the essential information of a story or to lure him into the text quickly is the problem.

The complicated headlines with many decks, popular a generation ago, are definitely on their way out. A few newspapers still use them, but the preponderance of practice favors few decks, often only two for even the most important stories. Copyreaders have discovered that usually it is possible to compact the important information in fewer words than they formerly thought necessary, and where many words are to be used two- or three-column heads, occasionally streamers, even on inside pages, can be used to advantage.

CHAPTER XVIII. *Makeup: Principles and Mechanics*

We didn't have display back in 1776 or in any of our pioneer newspapers because everybody read everything. Display, as I take it, is an indexing device which, in effect, grants that everybody can't read everything.—DOUGLAS C. MCMURTRIE (1888–), *typographer and historian of printing.*

Personalities for Papers

Newspapers have personalities no less than human beings. Some are sensational and flamboyant, even vulgar; others are quiet, modest, thoughtful. Editorial content and policy play a large part in creating a newspaper's reputation, but so does appearance.

Only the weakest paper, handicapped by lack of skilled help or unworried by competition, is "thrown together." All others give deliberate attention to arranging and displaying their contents. Each detail of position and effect on every page is thought out in advance; nothing is left to chance. The process and the result of this effort is called *makeup.*

Makeup is a term borrowed from the stage. Just as an actor uses grease paint and costumes to "take a character," so the newspaper employs type, illustrations, and other devices. The success of a play is recorded at the box office; one index of a newspaper's success is its circulation. Newspaper makeup, therefore, is not the result of an editor's whim or fancy. It is a studied effort of trained men to present their product in a form that will please readers, give a "break" to advertisers, and sell papers.

Makeup: Ends and Means

More specifically, makeup has four distinct purposes. They are:

1. *To enhance readability.* Makeup is the final step in the process, initiated by the reporter, of getting the gist of the news to the reader in the shortest possible time.

2. *To grade news.* Readers expect big stories to be played up, both by position and by typographic emphasis.

3. *To make pages attractive and interesting.* Good makeup does not offend the eye by unaesthetic typography, or the mind by a lack of variety.

4. *To create favorable recognition values.* This reader reaction is sought: "I can recognize the *Bugle* as far away as I can see it —and I want it!"

Successfully to achieve these objectives, the staff member responsible for makeup should understand:

1. Typographic units and usage.
2. Emphasis by contrast.
3. Reading habits of actual and potential buyers.

I. TYPOGRAPHIC UNITS AND USAGE

The Newspaper Page

Most newspapers have eight columns, each 12 picas wide and from 280 to 308 agate lines (20 to 22 inches) deep. A few—chiefly country weeklies—have seven columns, usually 13 or 13½ picas in width. The standard American tabloid newspaper has a five-column page.

Besides column rules, other devices used to separate units of text are the *dash* and the *cutoff rule.*

Dashes vary in widths, but most papers use a wider one to indicate the end of a story than they do between the headline and the text or between subsidiary elements of the text. Some omit them altogether. A distinctive dash is commonly used to close editorials, and for variety other forms—often the *dinky* (—o—) or *star* (***) *dash*—are employed on society or other feature pages.

Cutoff rules are strips of metal with printing surfaces of varying widths, used horizontally to separate box text, cuts, and other units from adjacent text. *Double cutoffs* are rules printing a heavy and a light line. The *dateline* of a newspaper is separated from the rest of the page by a cutoff running the width of the page; often it is a double cutoff rule. Usually the first-page dateline has cutoffs

NEW YORK Herald Tribune CITY EDITION

MONDAY, SEPTEMBER 28, 1942

Mayor Invites Each Loser to Sue Gambler

Film Industry Aids Drive for Scrap Metals

Farm Bloc's Foes Gaining As Test Nears

Russians Gain Inside Stalingrad, Halt Nazi Wedge, Kill 4,000 in Day; Press Offensive on North Flank

U.S. Bombers Open Raids on Balkan Cities

Hundreds of Americans Seized By French, Turned Over to Nazis

Ship Insurance Cut as U-Boat Menace Wanes

Bedaux, at Whose Home Duke of Windsor Was Married, Among 250 Paris Prisoners; Some Are Interned in Bois de Boulogne Zoo

Americans Beat Japanese Back On Guadalcanal

Ex-U. S. Cutter Rams and Sinks Italian Submarine in Atlantic

News on Inside Pages

Today's Auctions

Irish Primate Deplores Presence of U S Troops

Typical makeup for the *New York Herald Tribune*—first large daily to give systematic study to typography for display values. The old *Tribune* pioneered in the use of caps and lower case heads. The brace style of makeup is here shown. Note how the "Summary of Today's News" tends to balance the concentration of "color" created in the upper right corner by heads and cut.

above and below it, and above these is the paper's *nameplate. Masthead,* a term reserved for the heading of the editorial column, is frequently misapplied to the nameplate.

Banner Lines

The familiar *banner, ribbon, streamer, screamer,* or simply *the line* has already been noted (*page 231*). Often two lines are used, one above the nameplate. Occasionally three are employed, with contrast secured by black capitals and lower case or italics. Multiple lines are usually separated by rules, though ornaments—such as tiny stars or flags—are sometimes used.

Quite often a few words of a line are set in huge capital letters, such as 120 point, with the space filled out by two short lines of smaller letters, perhaps 48 point. Some newspapers have shortened their nameplates to make possible one big line, or a series of short lines, at its side.

A few city papers, notably the *New York Herald Tribune,* have shrunk their banners to single heads of three three-column lines. The system has its advantages. It gets better display when the newspaper is folded twice on the crowded newsstand. And, with the news heralded in comparatively small type, the passerby cannot absorb it free of charge by a single glance as he can in the case of full-width streamers.

A line may have a drop head, in this case sometimes also called a *read-out head,* of any size dictated by the needs of makeup—one, two, three, four columns or larger. Many times the drop portion consists of both a large cut and a large headline leading into the principal story of the day.

On some metropolitan newspapers the drop head is separated from the line by a cutoff rule and repeats as nearly as possible, for the reader's guidance, the text of the line. On other papers the text of the drop head covers an entirely different angle from that covered by the streamer and it is a violation of rules to repeat the streamer text, other than to amplify it in different words.

Inside 'Lines'

Lines are not confined to the front page. Many papers use one on every important page to dress it up. This is particularly true of stories that cover much space, or that have many angles.

Inside-page lines vary greatly in size. They may run eight columns of small capitals—say 36 point—or lower case in width. Sometimes they are part capitals and part lower case. Other times they are enclosed in boxes the width of the page. In these cases the drop heads read out of the line and do not repeat its text.

The sport pages generally have typical lines, and there is a wide variety of freak lines to be noted in the treatment of serial stories. The favorite seems to be large capitals alternated with smaller lower case sections.

In inside makeup for Sunday newspapers and magazines and, of course, tabloid-size newspapers, the line is more widely used than on daily newspapers, but it is of smaller type and has more variations. To keep a long story from becoming solid type at the tops of columns, thus presenting a dead appearance, Sunday editors generally write lines to cover the entire space available, whether two or eight columns, or they have hand-lettered heads made, with box borders or without, to serve the same purpose.

These lines *blanket* an entire department, cuts and all, under one head. At times the head will have a news angle and again it will be merely a label; at times part of it is in 24-, 30-, or 36-point capitals and part of it in upper and lower case one-half this size—say for a signature. Or there may be more than one line of upper and lower case to fatten out the capital line.

Smaller Heads

Two-, three-, and even four-column headlines may be used on any page. Sometimes they will consist of two or three lines of capitals and a one-column caps and lower case bank; again they may be made up of two lines of capitals for the top and two-, three-, or four-line decks of caps and lower case in inverted pyramid form. And, where very large capitals are employed, frequently there is no deck or bank whatever, but simply two or three droplines, or three capital lines in the form of an inverted pyramid.

The most important of the single-column headlines in general use naturally divide themselves into three classes: the one-line capital top, with a range from two banks and a crossline to a dozen banks and two or three crosslines; the capital top with two or three droplines and one or more banks; the three- or four-line capital top with one bank. A few newspapers use only a single word for the top

line of the head; this is centered in the column with varying numbers of decks or banks below. There are endless variations.

Divisional Heads

The *divisional head* is used to link the several units of a long story into one complete whole—and to relieve monotony. It is uniformly a trifle larger than the subhead and deals with some angle of the story other than the specific news lead: such as the detailed career of a prominent man who has just died; the police record of the band of criminals that has just been caught; details of the capture; a list of their offenses.

Subheads

Here are some types of subheads observed in newspapers in one day:

7-point bold lower case, one line centered in column.

6-point bold lower case, centered in one column.

7-point bold capitals, centered in one column.

10-point Bodoni italics lower case, one column, flush to left.

10-point Cheltenham bold lower case flush to left (with 10-point text).

18-point Cheltenham bold lower case, one and two lines, two-column measure.

18-point Cheltenham bold italics, lower case, two-column measure.

Some newspapers use a two-line subhead, both lines flush to the left. Some use a light face capital subhead. The *thumbnail subhead* offers a pleasing break in pace. It is set a line at a time with the ordinary 7-point text, the subhead portion being cast in bold face:

Baumann Defeated at Springfield.

Springfield, Ill., April 3.—[Special]—Samuel A. Bullard, backed by a coalition organization opposing the administration of Mayor Charles Baumann, was elected mayor of Springfield by 3,411 votes over Baumann. The complete vote was: Bullard, 13,385; Baumann, 9,974.

Cuts

Chapter XVI considered cuts in detail; the discussion at this point is concerned with them solely as graphic elements to lend attractiveness to pages.

The most familiar cut in the newspaper is the page-one cartoon, usually three columns wide. No system, however, compels the use of cartoons on front pages; that is why many newspapers occasionally use an exceptionally interesting picture of a news nature there.

Defends Self

Murphy Tells Of Warning Given Lewis

WASHINGTON, D C.—A senate sub-committee listened Friday to the newest cabinet member, Frank Murphy, discuss for an hour, at his own request, his handling of sitdown strikes as governor of Michigan during 1937.

Then for the second time the sub-committee unanimously indorsed his nomination as attorney general.

Previously the group had voted to recommend his confirmation without a hearing. Murphy, however, had heard that some members wished to question him about his actions during the strikes, and he requested to be heard.

WIREPHOTO © (AP)
Frank Murphy
"Faced Condition, Not Theory"

—Des Moines Register

An arrow often can be used effectively to move the eye from a newsstory to an adjacent cut that illustrates it.

Most expert makeup editors keep all illustrations, except comic strips, above the middle fold—especially on the front page, if the paper is sold on newsstands. Inside, the right or odd-numbered pages to which the eye travels naturally when the paper is opened, are favored. Many papers have a hard and fast rule that cuts must appear on pages 3 and 5.

Cuts dealing with different news items should not be run side by side, to avoid "killing" the effectiveness of each. A bold arrow in the text is sometimes used to call attention to an adjacent illustration.

Maps and diagrams of varying sizes serve a useful part in the scheme of newspaper illustration. Some newspapers make it a rule to use at least one map daily.

There is practically no limit to the size of cuts. The use of $\frac{1}{2}$-, $\frac{1}{3}$-, and $\frac{2}{3}$-column cuts is increasing. Fitting into the body of the text, they add greatly to a newspaper's attractiveness and may be used in any position, regardless of tops of columns.

One kind of cut for which the makeup editor rises and calls its maker blessed is the one-column cut, because it is so easily available for dressing up tops of columns. Stories can be *turned* beneath it to avoid awkward breaks of type at the tops of columns, or new stories can be started beneath it.

Boxes

When the *box* first became popular, it was the custom to box head, text and all, within a fancy border of stars, flags, dashes, dots,

On With The SHOW

By BOB FREDERICKS

5 O'Clock Lifts Curtain On Season Here Tonight

Constance Is Sought On Broadway

By LOUELLA O. PARSONS

Deals In Magic

Star's Hat Makes Dull's Head Ache

By FREDERICK C. OTTMAN

Pago-Pago Lark

The Miami Herald

Thursday, October 30, '41 Page Thirteen—A

Gin Rummy Throws Scare Into Hollywood

By JIMMIE FIDLER

FILM Features

O'Brians Adopt Their 3rd Child

Ruby Keeler Is Wed On Coast

PARKWAY

MIAMI DRIVE IN

Makeup editors have many tricks in their trade, and here's a favored one. Note how the story in column 5 is turned under the young lady's photograph.

signs of the zodiac, and what not. In this day of saner typography, however, fancy borders are seldom used. The 1-point rule is favored.

Boxes may enclose the head and the story or just the head, with the story *floating* below. Single-column boxed heads consist of one to three lines, generally caps and lower case. Boxed heads more than two columns wide usually are limited to two lines.

The little one- or two-column boxes on either side of the nameplate on page one are called *ears,* for obvious reasons, and are generally devoted to weather, circulation figures, and edition titles, although some newspapers use them for office announcements, or for additional news bulletins. Other page-one boxes that are often used include the headings for the news summaries and the weather; where there are still others, used for strict news purposes, the rule is to employ a headline type larger than that employed on the boxes intended for the inside pages.

Boxes often are used on feature stories carrying small cuts. They also are used on lists of names; lists of dead and injured; any long lists it is desired to feature. They are used many times on long speeches of which it is desired to give the verbatim text; in this case they may stretch over several columns. They are used on special features related to big newsstories of the day. The general rule is to put them at the top of the column or directly beneath a cut layout.

It is sometimes effective to box the subheads as in this example:

will not permit us to offer assistance.
MR. and MRS. W. E. HARRISON.

"$100 a Month for Life"

We feel that we are somewhat late and hope our votes are not needed. As Judge Olson says money cannot pay

A common variant of the box is a short piece of text set in narrow measure, as though it were to be boxed. The effect of the white space, which can be emphasized by heavy rules above and below the text, sets it off from the rest of the column. Eliminating the side rules saves time for the printer.

Fudge Box

To make it possible quickly to slip into a prepared space on page one such late news as baseball games or elections, many large

TEAMS	1	2	3	4	5	6	7	8	9		R	H	E
New York	1	0	0	0	0	1	0						
Philadelphia	0	0	0	1	0	0	1						

A simple fudge box. A punch is used to put the latest score in the squares; and the press need stop but a moment for it to be done.

newspapers use what is oddly enough called a *fudge box*. It is a device which clamps a few linotype slugs in the stereotype, thus making it unnecessary to recast the page plate—and to lose valuable minutes in the race to the street.

ton road, Oct. 20, were made by police, Tuesday. She died in St. Francis hospital, Monday night.

Traffic Deaths
87
SINCE JAN. 1

The fatality is Columbus' 87th attributable to a traffic mishap. The victim had alighted from a Main street car at Linwood avenue

Indents Are Useful

It is comparatively easy to indent type for the introduction of $\frac{1}{2}$-, $\frac{1}{3}$-, or $\frac{2}{3}$-column cuts, boxes, subheads, figures, etc. Note the indent for a figure and accompanying *run-around* shown at the left.

Now another example, to show how indents can be used within boxes. In this the text has been set in bold face in narrow measure:

Peace Terms Agreed On by Roads and Men

The terms for the settlement of the rail shopmen's strike to which union leaders and rail executives are said to have tentatively agreed are:

1. Return of workers with their former seniority.

2. Men who did not answer strike call will be cared for by roads.

3. Wage increase of 7 cents an hour over scale fixed by Labor Board.

4. Carmen's increase will exceed that of other crafts.

A newspaper that uses a quantity of serials and short stories often finds it advantageous to dress up the text with little two-line initials and some white space wherever the story reaches a natural break—that is, finishes one angle and takes up another. The following is a sample:

ably weep all over me. And are you or are you not going to marry her today?"

"I CAN answer that question for you. He is *not*," a deep voice assured them from the doorway.

Bulletins

News bulletins, intended to precede a story to which they relate, or to run by themselves as a list of bulletins, are set in many styles of type. Twelve point is about the largest used and 8 and 10 point are the most frequently employed. Italic type is not often used for this purpose, as it is not black enough. Cheltenham, Antique, and Bodoni all yield good styles of bulletins. Italics generally are used in *precedes* for feature stories.

Though the type in the following bulletin is not large, emphasis is gained by setting it in bold face and by the indents on either side:

Washington, June 7—(AP)—Some well informed justice department officials indicated today that the authority necessary for the government to take over the struck North American Aviation company plant had been found in the president's powers as commander-in-chief of the armed forces. In general, however, officials were reluctant to discuss the specific situation.

Washington, June 7—(AP)—The white house announced today that President Roosevelt would order the taking over by the government of the strike-bound North American Avia-

For a *news box* of a feature nature the combination might be 7-point italics for the introduction and regular 7-point type for the body; or the combination might lead off with Cheltenham, Goudy, or Bodoni, followed by different type.

Playing Up Leads

For *big leads* many newspapers use 10- or 12-point type to get special emphasis and importance. This also takes 10-point subheads, or 12-point subheads at the largest. Generally this typing is used on the *turn story* in the farthest column to the right that runs over to page two—with just enough 10-point type on the second page to lead into the regular body type that follows.

Bold type also is useful in giving emphasis to leads. It may be of the same size as that of the text, but often is larger and set two columns wide, as in this example:

Pueblo, Colo., May 24.—The Pueblo Golf and Country club, as a corporation, was found guilty Saturday afternoon by a district court jury of permitting gambling in the club.

The verdict of the jury freed eight directors of similar charges.

Six other directors previously had been acquitted on a directed verdict by District Judge J. Arthur Phelps.

Those held innocent by the jury were Sam Parlapiano, club president and widely known Pueblo attorney; Paul

Reitemier, secretary-treasurer and manager, and Directors John T. Barbrick, Lorin S. Fimple, Favorite R.

—*Denver Post*

Some newsmen may say the foregoing example would have been more effective if the larger type had been continued for two or three lines in the single-column measure.

Several kinds of type and measures are used frequently in feature stories. One such story started with 10-point Bodoni, 2-column measure, drifted into bold italics, ran around a one-column cut, resumed in 8-point, two-column measure, ran again into bold italics, and wound up with a short chunk in combined 8-point light and bold face passages.

Emphasizing Paragraphs

Many newspapers set quotations or especially significant portions of the text, wherever they appear, in bold face type indented one em on either side:

Camden, N. J., June 7.—(AP)—Uncle Sam's new 35,000-ton battleship, the South Dakota, was launched today as Secretary of Navy Knox declared the mission for which it was built "is not war, but the prevention of war."

The huge battlewagon slid smoothly down the ways of the New York Shipbuilding company yards at 11:16 p.m. (CST).

"We must establish the greatest seapower the world has ever seen," Knox said, "and with it an airforce that will make us invincible."

Shortly afterwards, the keel for a 10,000-ton cruiser, the Santa Fe, was laid on the ways vacated by the South Dakota.

Where there is a long string of names, the *hanging indent* can be used to open each paragraph—with the opening name line flush to the left. Here's a typical example of the hanging indent:

Best Chain Bets

6:15 — Comedy Skit (NBC) WLW.
6:30 — H. V. Kaltenborn (CBS) WBBM.
6:45 — Downey, Wons and Renard (CBS) WISN.
7 — Rudy Vallee (NBC) WMAQ; Spiritual Singers (NBC) WLS.
7:15 — Rin-Tin-Tin Thriller (NBC) WLS; Lyman's band and Glee club (CBS) WGN.

Saving Space with Agate

Sports and market pages employ 5½ point extensively in tabulations. Here's an example of both light and bold agate used with the regular body type, which in this case is 7 point:

High school and academy records broken during the meet were:

HIGH SCHOOL DIVISION.

220 yard dash [around one turn]—Goodwillie [University High]; :21 2-5.

ACADEMY DIVISION.

880 yard run—Cusack [St. Johns]; 2:00 4-5.
120 yard high hurdles—Powers [Lake Forest]; :16 1-10.

Summary of Events

Following is a summary of the events:

110 YARD DASH — Won by Goodwillie [University High]; Dicenzo [Toluca, Ill.], second; Pollack [Pasadena, Cal.], third; Lee [Franklin, Los Angeles, Cal.], fourth; Cockrell [Albion, Tex.], fifth. Time, :09 4-5. **[Ties record.]**

220 YARD DASH — Won by Goodwillie [University High]; Dicenzo [Toluca, Ill.], second; Cockrell [Albion, Tex.], third; Avey

The subhead below is in agate bold face and the tabulation in agate light face, set half-column measure and doubled up with a dividing rule. It is customary to end such forms with a line or two of some full-measure type, as indicated.

Portland Prep League Standings.

	W.	L.	T.	Pct.		W.	L.	T.	Pct.
Jefferson	2	0	0	1.000	Grant	0	1	2	.000
Benson	2	0	0	1.000	Commerce	0	2	0	.000
Washin'n	2	0	1	1.000	Roosevelt	0	2	1	.000
Lincoln	2	1	0	.667	Franklin	0	2	0	.000

This Week's Schedule

Today —Jefferson vs. Benson Tech, 3:30 o'clock, at Krueger field, Minnehaha Club, West Roxbury

Long lists of names look just as well in agate type, set half measure or *half stick:*

Mrs. Emory H. Wright entertained with a tea this afternoon at the University Women's Club in compliment to her guest, Miss Roberta Burgess of Chicago. Mrs. Wright was assisted by:

Mrs. Arthur Wagner,
Mrs. Mize Peters,
Mrs. E. H. Downing,
Mrs. William Taylor,
Mrs. John McCoy,
Mrs. Daniel V. Howell,
Mrs. Walter K. Chorn,
Mrs. George Kerdolff,
Mrs. James A. Taylor,
Mrs. John H. Taylor,
Miss Eleanor Minor,
Miss Grace Minor,
Miss Lewise McCoy,
Miss Elizabeth Wood.

Space can be saved by breaking lists of short names into one-third-column measure:

REPUBLICANS.

Bar,	**Hamilton,**	**Schultz,**
Cuthbertson,	**Hanson,**	**Searcy.**

DEMOCRATS.

Boehm,	**Giberson,**	**Piotrowski.**

Now, two examples of agate type *leadered* (lēēdered) *out.* The leadering enables the eye to follow the tiny lines with ease.

DIE ZAUBERFLOETE.

(The Magic Flute, in German.)
Opera in two acts (seventeen scenes). Book by E. Schickaneder. Music by Wolfgang Amadeus Mozart.

Sarastro.....Alexander Kipnis
Queen of the Night.....Noel Eadie (debut)
Pamina.....Maria Rajdl
First Lady to the Queen.....Frida Leider
Second Lady to the Queen.....Thelma Votipka

THE LINEUPS.

COLUMBIA	**Pos.**	**VIRGINIA**
Matal	**L.E.**	**Condon**
Sherwood	**L.T.**	**Burger**
Dzamba	**L.G.**	**Bryant**
Dufee	**C**	**Reiss**
Mobilett	**R.G.**	**De Butts**

More Type Tricks

Effects to be achieved by adroit composition of newspaper text and headlines are numberless, limited only by the ingenuity of the man who knows type.

Bylines (signatures of newswriters), placed at the beginning of articles, offer a wide variety of typing, but 10-point type is the largest used for an article set in one column measure. Cheltenham bold, 8-point capitals, makes a good signature; one set in 10-point Bodoni italics is more ornamental; a signature set in 10-point Cheltenham bold italics, lower case, is effective.

In five lines below are found five type variations. The signature is in 8-point bold capitals; the second line is in agate; *The New York Times* is in agate caps and small caps; the rest in minion, or 7 point, with the dateline in capitals. Note the display values.

By WALTER BULLIT

Wireless to THE NEW YORK TIMES.

MOSCOW, Oct. 26.—Headlines in Soviet newspapers indicate sharp disapproval of the attitude of the European

Initial letters are used frequently in cut text, in box text, in special departments, such as fashions, society, movies, clubs, etc.; they are

used sometimes in editorials and sometimes in regular news headlines. They may be of any size not deeper than four lines of the text into which they are mortised; in the case of 7 point this would mean an indent of four lines; other initials may be two or three lines deep. Two- and three-line figures may also be used, either in full-measure text or an indent, to lend special emphasis. The plain type initial is now used altogether; years ago the illuminated or illustrated initial was popular.

A final reminder to the copyreader: *When copy is to be set in a style that varies from the customary form, carefully write and "ring" your instructions to the printer.*

II. EMPHASIS BY CONTRAST AND POSITION

Emphasis by Contrast

The makeup editor employs two principles in arranging the newspaper's contents so as to enhance readability, grade and organize the news, make the pages attractive, and create favorable recognition values. They are *contrast* and *position,* as will be made clearer in the following discussion.

Certain stories, obviously, are to be played up; others are to be subdued. In short, the news is to be given perspective by contrast. This is achieved by one or more of these three factors:

1. *Size.* Large headlines, contrasting with adjacent smaller heads, instantly suggest the superior significance or interest of the stories they adorn only when they are adjacent to smaller heads over less important items. Two-column heads likewise are contrasted with one-column heads. And long newsstories can be relieved by short ones.

2. *Color.* Few newspapers use other than black ink, hence *color* refers to the blackness of the typographic unit under consideration. It may be bold type or a "block of black"—an illustration—that is contrasted with less conspicuous headlines, the *gray* of body type, or a spot of *white space.* Too few newspapers properly appraise white space; it is as welcome to the reader as light at the end of a long tunnel is to the weary motorist. White space is obtained by "open" headlines—droplines, hanging indents, and flush-lefts. Subheads also help *break up* a sea of type.

3. *Style.* Headlines in italics contrast with bold heads set in a roman face, and capital letters with lower case. Cartoons contrast with halftones. Halftones of different shapes or subjects contrast with each other.

Special friends of the makeup editor are short *fillers*—usually little news-feature stories—cartoons, comic strips, photos, and advertisements. When ads are set up artistically and well illustrated, they tend to liven the makeup. The full page devoted to stories, even when *spotted* with cuts, often is not one-half so attractive as the page graced by display advertising.

Emphasis by Position

In the early days of journalism, no story could be buried, for everything from first page to last was read. The speeded-up tempo of living has changed all of that. The modern reader has been schooled to know that news occupying certain positions is, *per se,* important news.

Rank of News Pages. This truth is illustrated by the fact that the first page has become the *front page*—and that "to make the front page" means to get a story where it most likely will be read.

Next in the hierarchy of position importance is page 3, because it is the page the left-to-right swinging eye seeks as the paper is opened. Then comes page 2, the *turn page,* and following it come the odd-numbered pages, which invite the eye more than do the even-numbered pages to the left. If the paper has built up a so-called *second front page*—usually the last page of all and devoted to pictures, sometimes a first page of the second section—this may take rank even over page 2.

Many makeup editors avoid *jumping* their front-page news-stories to page 3 and other odd-numbered pages on the theory that these pages should be reserved for fresh stories. The *jumps* are then run on even-numbered pages, with subsidiary headlines that may either duplicate those on the front page or take a different news angle. Some newspapers avoid placing any jump stories at the tops of columns, preferring to *sink* them to the bottoms of pages with minor one- or two-column headlines.

Rank of News Columns. News columns have rank as well as news pages. The last or righthand column of the front page is the position commonly used for the most important story of the day.

Next in rank is column one. The last column is called the *turn* column, as stories that begin there naturally turn to the first column of page 2 and need no subsidiary heads or jumplines to continue them. This is the only column of the front page in which the *jumplines,* or *continuation lines,* are never used.

Early newspapers made the first column the position of honor and allowed a long newsstory to spin its length in succeeding columns of the page. Use of streamer lines and the folding of newspapers into small compass so that many could be displayed on newsstands caused this position of honor to be transferred to the last column.

Columns of inside pages rank in numerical order, with the first column reserved in each case for the most important story.

Large Heads at Tops. The general rule is to work the larger headlines toward the tops of columns with the longer stories, and the smaller headlines, with the shorter stories, toward the bottom of the page; but where a headline carries one or more banks the makeup editor usually considers it worthy of a position above the fold, either at the top of a column or under a picture layout.

The display value of the top half of the page has, some makeup experts believe, been over-stressed. They concede it has more importance than the lower half, but insist on dressing up the latter with secondary one-column as well as two-column heads. In *circus makeup* (*see page 335*), headlines of all shapes and sizes are used indiscriminately over the entire page.

Departmentalization. The aid given readers by news indices and summaries, in locating news and features of special interest to them, has already been noted. Some newspapers are going a step further by bracketing stories under such labels as "Foreign News," "Washington," "The War," and so on. It is, of course, a reversion to the rudimentary makeup of the earliest newspapers.

Reader reaction will determine its utility, but there are practical arguments against extensive departmentalization of the news. For one thing, it mitigates against the news-grading function of makeup, tending to give inconsequential items the prominence deserved by the big news. Furthermore, when important news breaks between editions, often it becomes difficult to give it the deserved play without making time-consuming spatial adjustments through several adjoining departments.

III. READING HABITS

Human Nature

Carlyle was right in his observation that habit is the deepest law of human nature. Readers get accustomed to a certain style of makeup, to looking for certain kinds of news in specific places, and do not like abrupt change. Yet in human nature there is a desire for novelty as well as a liking for established routines, and alert newsmen will forever be seeking new and better ways of exhibiting their wares.

THE TIMES

BRITAIN AT WAR: LATEST NEWS

No. 48,011 • LATE LONDON EDITION

LONDON MONDAY SEPTEMBER 4 1939

PRICE 2d

DEATHS (continued) | PERSONAL | PERSONAL | EMERGENCY ADDRESSES | PUBLIC APPOINTMENTS | DOMESTIC SITUATIONS VACANT

A triumph in conservative makeup. Great Britain was at war on September 4, 1939, and *The Times* announced the fact in an ear. On an inside news page the story was heralded by a double column head, and the "leader," as the leading editorial is called, bore the simple title, "Hitler's War."

An innovation in makeup welcomed by one newspaper's subscribers will fail with another's. The change may be functionally sound and actually expedite the reading of the paper, yet be spurned by a few or many subscribers. Readers of the London *Times* like its makeup, with classified advertisements on page one and news buried on inside pages. Presumably they would roar in protest if the American method of giving the news a play on the front page were adopted. Conversely, American readers would protest were their favorite papers to take over the *Times's* makeup.

Small changes will be tolerated. Indeed, changes in typography and the placing of headlines usually add zest to a sheet. But when major innovations in makeup, or any other phase of a newspaper's appearance or news-handling policy, are contemplated, it behooves those making the decision to give heed to Davy Crockett's motto: "Be sure you are right; *then* go ahead!"

CHAPTER XIX. *Making Up the Newspaper*

Scores of newspapers are no longer screaming at the top of their voices every day in the year. Typographical jazz and gymnastics are becoming less popular than they were. Instead of working to make his paper as freakish looking as possible, with a crazy quilt of eight-column and five-column and three-column and two-column headlines, interspersed with stories set in boxes and panels, the makeup editor of today is more and more returning to one-column heads and straight lines—headlines that appear directly over the story to which they relate, without meandering around the page like the poet's brook.—EDWARD T. LEECH (1892–), *former editor,* Rocky Mountain News.

I. THE MAKEUP EDITOR AT WORK

Makeup Methods Vary

On the one-man newspaper, makeup is a simple matter. The reporter-copyreader-editor-compositor merely puts the type where he wants it. He has no need for elaborate records of stories and space available; he knows what type is available and fits it into the gaping columns before him.

Division of labor and specialization become progressively necessary as newspapers grow in size and complexity. On medium-sized papers it may be the city editor, the telegraph editor, or a designated copyreader who plans the pages, but larger papers have at least one man who devotes all his time to the task. Known as the *makeup* (sometimes, *news*) *editor,* he works closely with the managing editor and is the liaison man between the editorial department and the composing room.

He starts where the reporter and copyreader leave off. Their joint product, galley proofs of stories and headlines, are put before him. Subject to a veto from a superior, he can lop off paragraphs at the ends of stories when space is limited. He can ask for heads to be rewritten in forms and styles better adapted to his plans.

Regardless of what system he employs, each day the makeup editor must:

1. Ascertain how many pages are available for a given edition and what space can be used for editorial matter.
2. Allocate this space to news, sports, society, coming events, and other departments and features.
3. Specify where leading newsstories and illustrations are to be placed.
4. Follow a system of keying stories and their headlines with slug-lines so that the right head will go over the proper story.
5. Exercise some degree of judgment in fitting stories to space.
6. Follow through to see that his instructions are carried out.

The makeup editor has two tools. One is a schedule of stories for the day commonly called a *slugsheet;* the other is a diagram of the newspaper's pages, the *dummy.*

How Many Pages?

The first problem each day is to decide the number of pages available. This is determined largely by the amount of advertising. Standard space allotment is about 60 percent for advertising and 40 percent (the maximum on metropolitan papers) for the news and features.

The next step is to allocate the advertising so that the space on each inside page for editorial matter may be fixed. This usually is done by the advertising manager or the superintendent of the composing room. He may indicate it in a memorandum; usually he prepares a chart which shows the position and size (in agate lines) of each scheduled display advertisement and states the amount of classified advertising.

This information goes to the makeup editor with a notation of the total news space available on the front as well as inside pages. He then allots certain pages to society, sports, and other departments and features. Next, he compares the total remaining space with the total space the city, telegraph, cable, and other editors think they will need. Possibly they are asking for too much, or not enough. At any rate he informs them of the conditions and they make the necessary adjustments in their plans. If space is *tight,* the heads of the various copydesks instruct copyreaders to trim and to cut.

The Slugsheet

Knowing what space is available for him, the makeup editor must next know what he has to put in it. This information he tabulates on the slugsheet, also called the *guideline sheet, story schedule, space schedule,* or simply the *schedule.* It is an inventory of stories and pictures with an indication of the space each requires.

No uniform practice prevails. Slugsheets designate the lengths of story by wordage, by estimated column inches, or by the percentage of a column. Often a slugsheet will group stories of the same size heads or will classify them as "local," "telegraph," "social," "sports," and so on. It is also to be noted that on small papers where the city editor also makes up, he may dispense altogether with a special slugsheet, simply using his own record of copy that has passed across his and other copydesks.

Data for the slugsheet are secured from the various news executives. The city editor, for example, will have made an entry in his *assignment book* every time a reporter has informed him a certain story has made good or is likely to do so. Its probable length is noted, usually in the percentage of a column it will take, and this estimate is scaled down or expanded according to its merit when finally edited. Other copydesks—telegraph, cable, state, and so on—keep similar records, basing their calculations on copy *in hand* and on stories ordered from correspondents.

The makeup editor is kept posted. If a story expands or collapses or a new one comes in, he is notified at once and alters his record accordingly. Here is a section of a makeup editor's typical slugsheet or space schedule:

LOCAL	
Rob	.70
Milk	.40
Storm	1.75
TELEGRAPH	
Feud	.30
Fire	.50
Autos	.30
CABLE	
Irish	.40
Paris	.25
CUT	
Cartoon	100 × 3

The above illustrates one slugsheet system. Another one widely used departs from this procedure and the story identification system described on page 185, at one important point: A slugline or guideline, instead of being constant throughout the life of a story, will include the first few words of the story's headline and will vary as the headline is changed. For example: a story slugged "#2 Turks Rampage" might for a later edition become "#5 Istanbul Riots." In such cases, the slug on the proof is also changed so the printer will not be confused as he matches the story with its head.

MILLTOWN NEWS SLUGSHEET

Head Number	Story Length	Slugline	Source and Comment	Copy-reader	Time Cleared
1	10"	Blizzard Rages	AP	Roseen	9 30
6	4"	Eat Eggs	Interview - Pete	Joe	9 35
3	8"	CIO Opens	Soft Coal Scrap	Roseen	9 40
5 Bot	4"	Goat Chews	Univ. Release	Smith	9 45

Slugsheets, also called space schedules, vary in form and completeness, depending on the complexity of the news organization. This style can be used when the slug or guideline consists of the first few words of the head.

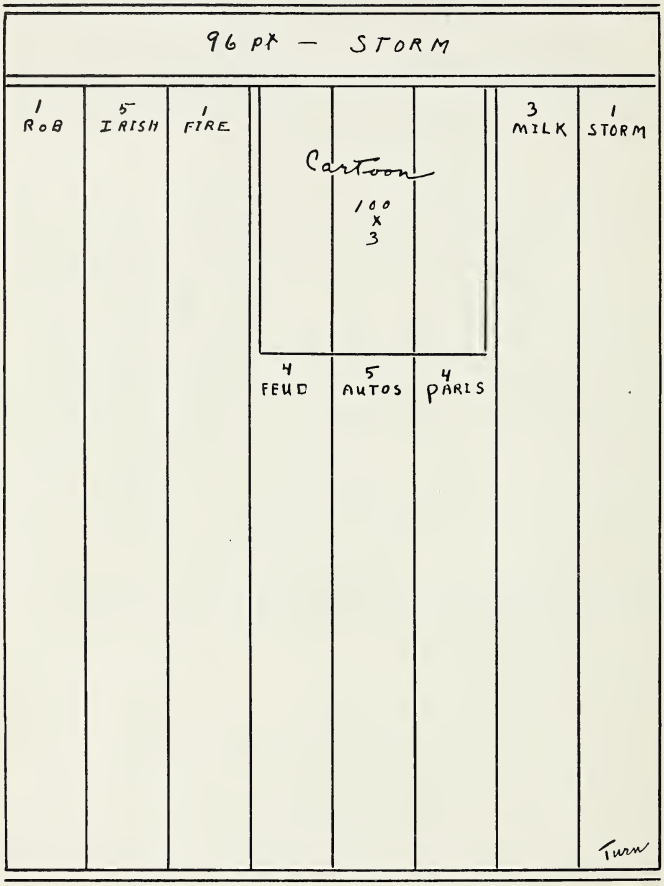
The Page Dummy

Now the makeup editor is ready to plan his pages, designating the position for each important story and picture. This is done on a printed diagram so useful that it can hardly be dispensed with even on the smallest paper. It is the *page dummy*—also referred to as the *page schedule*. Usually it is a sheet the size of an ordinary page for typewriter use, ruled for columns. Examples, somewhat reduced, are shown on the following pages.

On this form the makeup editor scribbles in the sluglines of the stories and other directions for the guidance of the *makeup man* (a printer, not to be confused with the makeup editor) in the composing room. Frequently the managing editor will supervise the

front page, but the makeup editor will *lay out* the rest of the newspaper.

Here is a simple dummy page, utilizing the items listed in the foregoing section of a slugsheet. It calls for an 8-column streamer



in 96-point type. Three stories have a No. 1 headline, two have No. 5, two have No. 4, and one has a No. 3. The cartoon is 3 columns wide and 100 agate lines deep. "Turn" at the bottom of the last column simply means the "storm" story is to *turn* or *break over* without a jumphead to the first column of page 2.

The slugsheet indicated that the "Rob" story will require 70 percent of a column. This will fill the column allotted to it, for all columns on this front page are shortened greatly by the newspaper's nameplate, the streamer line, and the large headlines. That fact must always be considered in scheduling front page stories.

It also will be observed that several stories are shorter than the "Rob" story; in these cases filler items will absorb the surplus space. No notation is necessary on the page schedules when these are to be used, as it is understood that they will fill the small *holes* left on all pages after the *top heads* are placed. Vigilant news executives endorse "Page 1" on the proofs of the liveliest items in order to be sure that they get the position they deserve.

Perfecting the Pages

It is customary for each story to pass through the makeup editor's hands on its journey to the composing room. He looks over it quickly for content, then jots down on his space schedule its headline designation. As the paper takes shape and form, he may decide that different headlines are needed, whereupon he requests them from the appropriate copydesk executive. If a story has not yet been delivered to him, he may specify the kind of headline he wants to carry out his makeup plans.

Before each edition, the news executives meet in informal conference to discuss the various items and their relative news values. The first conference of the day generally considers the bulk of the news, and is therefore the most important. Between editions the makeup editor is kept busy absorbing newsstories into his schedule, shifting his headlines to gain better effects, and dressing up the makeup generally.

A big story suddenly breaking may at any moment destroy the best laid plans for a front page. Tardy arrival of advertising copy may upset inside page schedules. In such emergencies, the makeup editor simply drafts fresh page schedules—and tries to look happy.

Now a good word for the advertiser who foots the bills. His displays should have good newsstory neighbors. This is obligatory in some newspaper offices and in any event does no harm and is good policy anywhere. It is an equitable proposition. An artistic display advertisement aids the news as much as the latter aids the advertisement.

Final Steps

The completed page schedules go to the composing room, where the type has been set. No changes may be made there without consulting the makeup editor.

Often the makeup editor will accompany each instalment of his schedules to the composing room where he and the superintendent or foreman will collaborate in the solution of such incidental problems as arise. Customarily, they send galley proofs back to copydesks for desired trims, cuts, or rewriting headlines to the desired style, but in some newspaper offices the copyreader who has edited the story in question will be called to the composing room to make the changes.

When the printer is ready to make up a page, he places a heavy metal frame or *chase* of proper size upon a composing *stone* or upon a metal *table*. Then he assembles the advertisements in proper position, puts in the dateline and *folio* (page) numbers, places the cuts, column rules, and cutoffs, and *packs in* the news type and headlines. When the chase is filled, it is *locked up* with metal clamps or with *quoins,* and sent to the stereotyper.

The makeup editor is a strategist. He must be a master of organization and acutely time-conscious. He synchronizes editorial and mechanical work—staggering his page schedules to the composing room so that the madeup pages of type can be delivered in time to meet the deadline for each edition.

II. GENERAL SYSTEMS OF MAKEUP

Makeup: Art and Science

In the dark and early days of journalism, makeup was a matter of utility and chance. But the instinct for beauty is deep, and the urge for making news quickly comprehensible is strong. Gradually they found expression and styles of making up the newspaper page developed.

As an art, makeup employs principles of aesthetics both in typography and in the arrangement of typographic elements to create an overall attractiveness. As a science, makeup has much to learn. Psychologists will have many pointers for the newspaperman as the science of seeing is explored further.

Use Some System

Two general systems are found in current practice. One strives for balance; the other deliberately avoids it. Both types are patterned into numerous variations, some of them difficult to classify as will be noted.

Which system a newspaper shall follow is a problem to be solved only through study of its general appropriateness with respect to editorial policy as well as typographical aesthetics and such practical considerations as ready adaptation to equipment available and the exigencies of news.

To be avoided is any form of makeup so extreme and so noisy typographically as to offer no chance whatever for adequate display when there is a story of supreme importance to be handled. Thus front pages that shriek daily are likely to find themselves impotent when the news offers something real to shriek about. On the other hand, it is a mistake to establish and enforce a system so conservative and hidebound that it will not give way before the emergency of a newsstory demanding special display to bring out its importance.

Use of a definite plan for every page of a newspaper, no matter how small, has an unquestioned value. The well-dressed newspaper always commands respect; the slovenly one forfeits it.

Balance and Symmetry

Nature may be said to abhor lopsidedness almost as much as it does a vacuum. Branches grow on all sides of trees, animals have two eyes, and normal human beings have feet of comparable weight and size. It is literally natural, therefore, that a basic principle of art should be balance and symmetry, which is the balance of all parts with reference to the center of the whole.

Ordinarily when balance is mentioned, one thinks of weights in equipoise. And a useful concept in newspaper makeup can be visualized by a simple experiment in physics. Two pounds of, say, butter perched on both ends of a yardstick can be balanced on a single point of support, or fulcrum, at the 18-inch mark. Add another pound to one end, and a balance can still be struck if the fulcrum is moved toward it. Thus, disproportionate weights can be balanced by an off-center fulcrum.

If color—*i.e.,* the degree of blackness of typographic elements—

be thought of as weight, the two kinds of balanced makeup become understandable. One is balanced on an optical fulcrum in the center of the page, establishing an equipoise between headlines and cuts on either side. The other has an off-center balance, with an optical fulcrum near the heavier unit. And thus we have named the two general systems of balanced makeup, the *center balance* and the *off-center* balance.

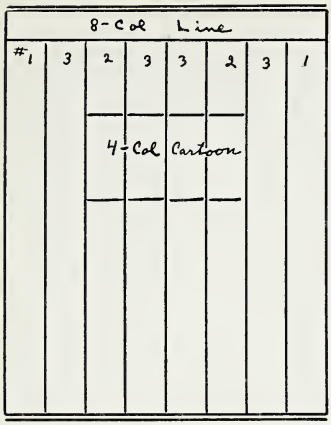
1. *Center-Balance Makeup.* Under this heading fall two common patterns. One is often called *balance makeup,* but, to avoid confusion in terms, might well be designated *true-balance.* The other is *inverted-pyramid makeup.* Both strive for symmetry and typographic beauty through an orderly balanced use of headlines, boxed heads, and cuts.

In true-balance makeup, a large headline placed in the last column of the front page calls for a correspondingly large one in the first column. Other headlines are arranged in an orderly sequence to carry out the impression of equipoise.

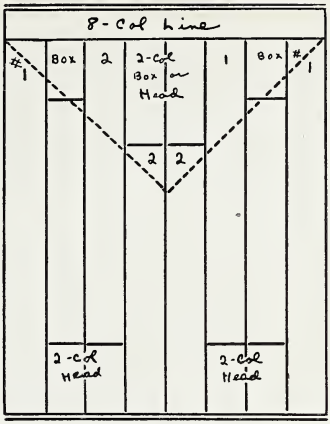
If there are headlines below the fold of the paper, they also are balanced. If there is a one-column cut at the top of column 2, it is balanced by a cut of like size at the top of the next to the last column.

Most newspapers will be found to use true-balance makeup, or some variant of it. Conservative newspapers, especially, favor it. There are but few, however, that preserve a strict hair's-breadth balance, as this is likely to become monotonous to readers. The most familiar variation is to place a three-column cartoon at the tops of columns 3, 4, and 5, or 4, 5, and 6, and run major headlines in columns 1, 6, and 8, or 1, 3, and 8, with subsidiary headlines in the remaining columns and beneath the cartoon. Carefully selected fillers take up the remaining space. Another variation is the use of unusually large headlines in columns 1 and 8, or in column 8 only. In other cases there may be two-column headlines toward the bottom of columns 2 and 3 and 6 and 7.

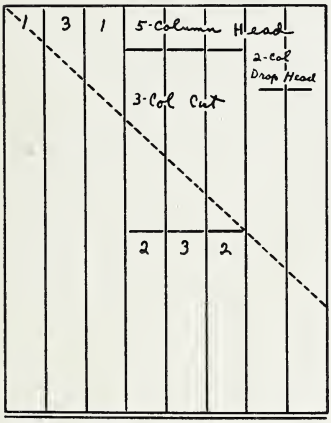
In pyramid makeup, similar practices are followed, but with one difference. An optical fulcrum is established in the page's center near the fold, and heads or cuts are so arranged that they create lines of an inverted pyramid. Using a crayon to connect color elements on a page will help the student in locating the optical fulcrum and classifying the makeup system employed.



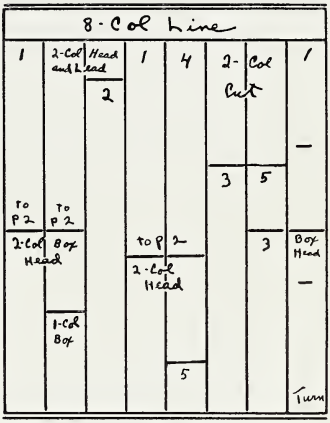
Balanced



Inverted Pyramid



Brace



Broken-column

2. *Off-Center-Balance Makeup.* The two makeup patterns just described have an obvious balance; more subtle is the balanced effect secured by the *brace* and the *broken-column* methods which use the off-center principle.

First, the brace pattern. It developed because of the common need to give to one outstanding story a maximum display. Once streamer lines were accepted, it was easy to give one to the big story, then

Jap Sub Torpedoes Tanker Off the West Coast; Six Die as Ship Sinks in Flames; 38 Men Are Saved

Pictures of the survivors and their eyewitness stories about the torpedoing are on page 10.

The Home Front: Tires and Taxes

U. S. Plans to Provide Rubber For 'Every Car'

Senate Passes Biggest Bill In History, 77-0

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

VOL. CLV. NO. 88 CCCCAA SAN FRANCISCO, SUNDAY, OCTOBER 11, 1942 DAILY 5 CENTS, SUNDAY 15 CENTS

The Fighting Fronts

Japs Land New Men in Solomons Despite U. S. Raid on War Fleet; Stalingrad Fight 'Turns' North

Jap Destroyer Sunk, Two Other Ships Hit; Drive In Guadalcanal Awaited

The Red Army Gains in Suburb Battle; Nazis Are Also Held in Caucasus

Fortress Victory

Big Bombers Down 48 Nazis; A New High

RAF DROPS IN ON THE GESTAPO—This photograph, taken from an RAF plane during the said on Gestapo headquarters in Oslo on September 25, shows: (A) Direct hit on the Gestapo offices; (B) the central cupola of the building from which the Nazi flag was flying; (C) Oslo University. The red was made by low-flying Mosquito bombers. Dust and debris rising from the Gestapo headquarters are caused by impact of 'delayed-action bombs.

About Travel!

Western Pacific

BUY WAR BONDS!

The War Digest

Battle to Save Stalingrad Is Almost Won

Thousands Join AEF In Britain

Andriano Exile Case

Army Admits It Ousted 18 as 'Undesirables'

Japs Condemn 14 In Philippines

Stories With An Order

Knox Back from Caribbean Tour

China Celebrates Allies' Offer

Willkie Leaves China for U. S.

TONY LOPES AWAY TO FIND TOM

Brace Makeup. Clearly, here is an off-center balance. The double line at the top and its text ballast the page. The bunching of headlines at the upper right is subtly balanced by the long single column at the extreme left which, in turn, is tied down by the 4-column head and story at the lower right. On page 308 will be found a more typical example of brace makeup.

drop into a large headline at the top of the righthand columns. The typographic weight was thus concentrated in the upper right quarter of the page, roughly suggesting the pattern of a brace or wall bracket, hence the name.

Variants of brace makeup include the occasional reversing of the plan—that is, leading from the streamer into the columns at the left. Brace makeup is especially useful for papers that use three- or four-column heads in lieu of streamers.

There is no rule for securing balance in brace makeup. Various devices, such as two-column heads, boxes, and cuts, are spotted elsewhere on the page to offset the concentrated weight. It is in solving such problems that new headlines and new ways of displaying news values are evolved and editorial acumen and ingenuity are shown at their best.

Now, broken-column makeup. This is a method that calls for typographic skill and a nice sense of symmetry and proportion. Otherwise the page may look like something assembled by a printer's apprentice assisted by the office boy. It can be done expertly, however, giving the news display an effervescent quality.

If a news index is run on the front page, the tendency is to run fairly long stories so as to reduce the necessity for trailing jumps through other pages. But broken-column makeup was developed primarily to get as many short stories on page 1 as possible. The editor of one paper even went so far as to give his makeup editor a box of cigars whenever the front page carried 50 or more.

An impression of symmetry on a page cut up by many headlines, boxes, and cuts is difficult to secure. But it can be done by carefully arranging all elements so that they do not cancel each other out by propinquity, and by spotting the large ones where they tend to give a pleasing pattern to the whole page.

3. *Unbalanced Makeup.* Just as flush headlines mark a reaction against the carefully organized headlines that stress symmetry and design, so some newspapers refuse to be cabin'd and confined by the limitations upon freedom imposed by balanced makeups. When freed of arbitrary restraint, makeup takes multitudinous forms, but two general trends are discernible and can be given the labels *circus* and *panel.*

Balance will suggest poise and equanimity—which are precisely what certain newspapers do not want. Symmetrical niceties, they

IN THIS PAPER YOU WILL FIND DAILY ASSOCIATED PRESS WIREPHOTOS AND THE WORLDWIDE NEWS SERVICES OF THE ASSOCIATED PRESS, WIDE WORLD NEWS, CHICAGO TRIBUNE, NEW YORK TIMES, UNIVERSAL AND INTERNATIONAL NEWS. NO OTHER NEWSPAPER HAS ALL THESE SERVICES

U. S. THROWS LAND, SEA AND AIR FORCES INTO GROWING BATTLE AT GUADALCANAL

The Paid Circulation of THE DENVER POST Last Sunday Was 287,806

HOME EDITION — THE DENVER POST — PRICE TEN CENTS

DENVER, COLO., SUNDAY MORNING, OCT. 18, 1942

SO THE PEOPLE MAY KNOW

HOUSE VOTES TO LOWER DRAFT AGE TO 18 YEARS

SAVAGE STRUGGLE NOT AT SHOWDOWN STAGE YET, NAVY ANNOUNCES

All Types of American Arms in Pacific Engaged in Fight; Yank Planes Still Use Island Airfield

BILL SPEEDILY WINS APPROVAL BY 345 TO 16

Senate Expected to Pass Measure Early Next Week.

A Happy Reunion

BRITISH STAGE RECORD RAID ON BIG ARMS PLANT

Heaviest Daylight Attack Of War Blasts 'Krupps Of France.'

No Full-Scale Action But Navy Warns Losses Must Be Expected.

CONFEREES BOOST TAX BILL TO $6,881,830,000

Senate-House Committee Reaches Agreement on 504 Amendments and Kills Move for Hearings on Compulsory Savings.

KNOX PUTS YOUNGER MAN IN BUREAU JOB

MacArthur's Airmen Active in Solomons

WARNING AGAINST LOCKOUT OR STRIKE IS ISSUED BY WLB

WAR ON ALL THE FRONTS

Land, Sea, Air

SOLOMONS

NEW GUINEA

ALASKA

RUSSIA

WEST TO GET EXTRA GASOLINE ALLOWANCE

Jeffers Will Order Directors to Take Regional Conditions Into Consideration; 'Must Get Men To Work and Farmers to Town.'

WAGE AVERAGE RISES 15.7 PER CENT IN YEAR

RUSSIANS BEAT OFF FIERCE NAZI DRIVES WITHIN STALINGRAD

The Post Telephone MAin 2121

THE WEATHER

STILWELL IN INDIA TO MEET WAVELL

DENVER DRIVERS LINE UP AT AGENCY TO TURN IN THEIR SURPLUS TIRES

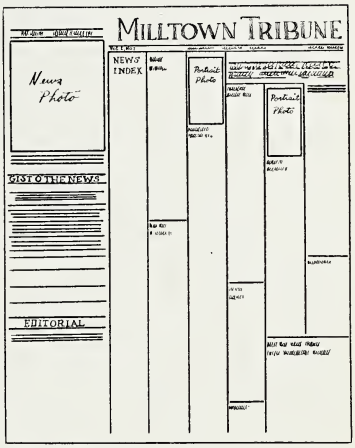
PRETTY FACE GETS $3 FROM ROBBER

Though this page fits into the *circus* category, because of the generous use of typographic devices to catch the reader's eye, the cut gives it an optical fulcrum and several elements are balanced. The lower half definitely tends to the pyramid pattern. Many front pages at first glance seem to defy classification, but analytical study usually reveals that they are variants of standard forms, created to give maximum display values to the day's news.

theorize, make for uneventful reading, do not jolt the reader along from one sensation to another. So, carrying the broken-column technique to its ultimate, they have produced the circus type of makeup.

In this, the page is broken up with no thought to regularity, symmetry, or apparent order. Many headlines, of all sizes, and boxes and cuts are used, each a circus barker for the reader's attention. It is not a makeup favored by conservative papers.

Whereas the circus style is sensational and brusque, the second unbalanced makeup seeks to be quietly forceful. It is characterized by a panel or block effect on the front page, whence it gets its name.



The structure of a typical panel page, featuring a news summary.

The panel pattern usually is set by a news summary or an expanded index in two-column measure, or by a vertical tier of pictures of the same width. This panel may fall in the center of the page, but practice favors columns 1 and 2, though occasionally it is to be found in columns 7 and 8. Horizontal panel units, consisting of three-, four-, five-, or six-column heads or cuts, may branch from it. Such an element at the bottom of the page gives the whole an "L" pattern. Or the "L" can be reversed and upset by running it near the top.

Panel makeup is sometimes called *streamline* makeup, for it commonly is associated with flush headlines and other earmarks of "modern" typography. It often omits column rules and otherwise strives for contrast of gray or black areas with white spots known as *airholes*. The style lends itself to departmentalization of the news, with the summary or index panel quickly giving the reader the gist of the day's happenings. The rest of the front page may handle news in somewhat the orthodox fashion, or it may swing at once into news departments, each carrying its general head.

Advocates of this style hold that it offers a refreshing relief from

Turf News

THE CHICAGO DAILY NEWS

Blue Streak EDITION

67TH YEAR—241. TUESDAY, OCTOBER 13, 1942—TWENTY-FOUR PAGES. THREE CENTS

DRAFT YOUTHS 18, CONGRESS TOLD

IN THIS ISSUE PAUL HIRTENSTEIN'S RACE SELECTIONS ON PAGE 16

WAR LEADERS MOVE SWIFTLY ON F.D.R. TALK

Want Action Immediately; Plans for Second Fronts Are Being Laid.

VICTIM IN ELEVATOR CRASH

U.S. CAN HOLD SOLOMONS, SAYS NAVY AIR CHIEF

Jap Fleet Paid Dearly, for Successes, Asserts Adm. McCain.

Off to the Soviet Front with Stowe

Enemy Bombers, Booming Cannon—It's the Battle Line, Reached After Trip Over Terrain Ravaged by Combat.

BY LELAND STOWE.

ELEVATOR FALLS FOUR FLOORS; SIX WOMEN INJURED

13 Shaken as Cable Snaps in Chemical Firm at 540 S. Wells St.

Film Capital Curly's Speed, Oxie Decides

BY CLEM LANE.

BY PAUL R. LEACH

Writer Tells Of Prison Talk With Touhy

BY WILLIAM J. GORMAN.

COLD HITS NAZIS' CAUCASUS DRIVE; SNOW IS ON WAY

TWO BOY BANDITS WOUND DILLON, CITY ATTORNEY

CARTRIDGE MEN SPURN ORDER TO RETURN TO JOBS

Two Texans Decorated As Friends of Mexico

Campus Council Formed To Aid in War Effort

Mother Fears Chicagoan Will Resist Nazi Chains

University Gives Plane To Be Melted Into Scrap

Canvass All Canton Homes For Blackout Thursday

IN THE DAILY NEWS TODAY

WEATHER INDICATIONS

The War Today

EUROPEAN AREA.

PACIFIC AREA.

AFRICAN AREA

CRAWL 500 MILES INSIDE FRONT IN 8 DAYS

LIVES, EATS AND SLEEPS WITH RED ARMY

Panel makeup is here used to give a play to an exclusive dispatch without detracting from the bigger play given the day's news. Note the inverted reversed "L" effect resulting. Panel makeup is often set off by streamlined typography. The panel may be to the right or the left, and the rest of the page is handled as though it were a page in itself, with its elements balanced or unbalanced, depending upon the fancy of the makeup editor.

traditional makeup and is functional in that it aids the reader effortlessly to organize his reading. The summary, they maintain, gives a concentrated overall view of the news, which makes it possible to scatter even important stories under appropriate departmental designations through the inside pages—which, incidentally, raises their value to the advertiser.

Makeup Variety

News varies from day to day, and so should its presentation, if a paper is not to slip into ruts. Most editors keep the variations within fairly close limits, however, insisting that readers like a paper to "look familiar"; but others believe in radical innovations from day to day, not hesitating to change from one makeup style to another.

One mechanical aid making possible daily novelty is a short—two- or three-column—nameplate, which can be shifted to almost any position on the upper half of the front page. The illustrations on the following page suggest the versatility such a device offers.

Makeup for Big News

When a really BIG story breaks, the makeup editor will be far less concerned about following his regular system than he will be to give the news a proper play.

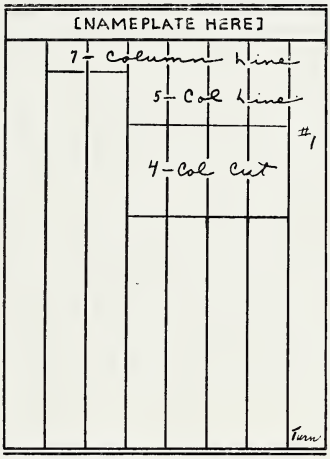
The biggest *spread story* of all is the story of the quadrennial presidential election, the telling of which requires many pages. Usually, a great deal of appropriate material—pictorial layouts, tabulations, headlines, and even text matter—will have been prepared in advance. To this is added the growing body of information, either as divisional stories with separate headlines, or in the form of new leads, precedes, inserts, and bulletins. The makeup editor must be quick to adapt his plans to secure a maximum degree of display value for the latest or most significant information. The problem is complicated, of course, if other important news happens to break at the same time. Usually it will be relegated to a minor spot on the front or some inside page, although occasionally it will be of enough interest to merit a small line. In case of presidential elections, two or more streamers will be set up, the appropriate one being used when the final *flash* comes.

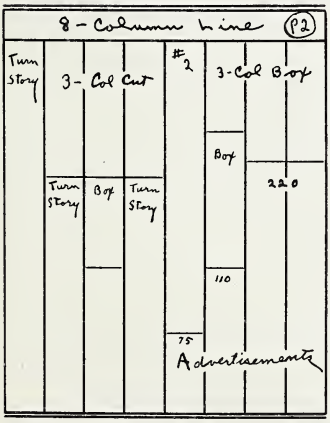
Such news naturally divides itself into a succession of stories,

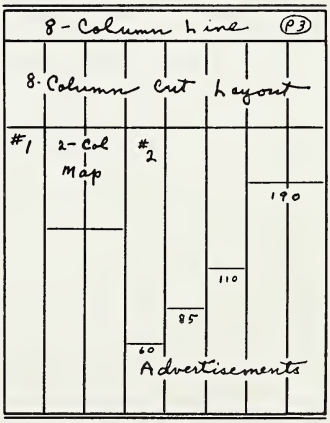
Nameplates need not always be in the same position. In the examples above the nameplate is shifted about as though it were an illustration, thereby making possible a versatile use of typographic display elements.

beginning with a general lead that summarizes every important feature and gravitating into a series of subsidiary stories that take up specific angles. Pictures, diagrams, tables, boxes, other features, may accompany such a story, and it may begin on page 1, turn into and fill page 2, and even extend to other pages.

Here are page diagrams, starting with a front page built on the brace pattern, showing the play on it and pages 2 and 3 that might be given big news. To simplify them for study purposes, indications of other stories, boxes, and cuts have been omitted.







Inside Page Makeup

This offers a problem of its own, of which a hint has been given in the two preceding diagrams.

Where there is a huge daily harvest of news, as in a metropolis, there is no difficulty in assembling a collection of material that will hold the interest of the reader throughout the paper. But many small papers have a struggle to make their inside pages interesting. Possibly this is because some of them do not realize that it is not the length of an article, but its news importance, that determines whether or not it shall be placed at the top of a column with a major headline. Most small papers also ignore the boxed headline and the cut as valuable factors in attractive makeup. Pictures comprise one of the cheapest and most valuable of features, and it does not require much work to box a small headline.

A succession of headlines of like size in alternate columns across the available page space creates an interesting balanced makeup effect; the extra columns can be topped with cuts and boxes. If a variation is desired, one good strong lead story can be used in the lefthand column of each inside page, with a succession of smaller headlines to the right. There is nothing to prevent the use of two-, three-, and four-column boxed headlines on the inside pages; they serve to add beauty and newsiness and help to prevent the whole paper from sagging in interest.

Editorial page makeup is brightening up. The saharas of type that characterized it in the days of Greeley are now being spiced by cartoons or feature photos, by editorials in larger type (often set in two-column measure), by art headings for columns and other departments, and by other typographic variants from the news pages.

New makeup ideas frequently turn up in inside pages, and the student will do well to collect those he thinks especially effective. Notes kept on them may prove useful in later years when he is searching for ideas to brighten dull pages.

Blanket and Twin Heads

A *blanket head* is one of two or more columns that brackets two or more stories. It often is used on sports and society pages and in Sunday feature sections.

PAGE TWO—B

THE SAN DIEGO UNION: SATURDAY MORNING, SEPT. 26, 1942

The San Diego Union

SATURDAY MORNING, SEPT. 26, 1942

Still No Solution

Work Or Fight

Not According to Plan

Scrapbook of Knowledge

NORTHEAST CORNER

New York Day by Day

NEWS Behind the NEWS

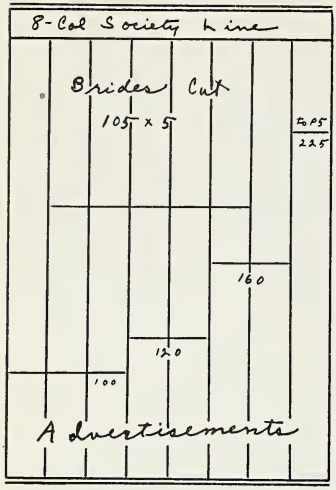
Communists Ordered Revolts, Writer Avers

-The World Today-

A Daily Prayer in War Time

60, 50 & 25 Years Ago in San Diego

A brisk editorial page. Note the wide variety of features here offered, ranging from the newspaper's own editorials to a cartoon and columns from Washington, New York, and other sources. Such features are sometimes difficult to make up because they cannot be jumped and seldom can be cut arbitrarily, but here they have been organized into a not unattractive pattern.



The accompanying illustration shows such a layout. Note how the advertisements are *staggered* or *pyramided* to give them maximum exposure to live reading matter.

Sometimes the makeup editor will have a lucky night on which he will obtain stories so directly opposite to each other, or so alike, that he can use a twin headline. He can stretch one two-column headline over both stories, give each story the usual drop head, and run the stories side by side. Here is an example:

Two Visitors Ignore Warnings; Are Felled at Doors by Gunfire

Georgia Governor's Mother Arrested.

Nashville, Ark., Nov. 7.—[Special.]—Deputy sherifs spoke respectfully but firmly today when they called at the home of Mrs. R. C. Kelly in nearby Mineral Springs. Mrs. Kelly is the mother of Georgia's governor, E. D. Rivers. One of the deputies, J. G. Reese, announced to her that he had a warant charging Mrs. Kelly with shooting and seriously wounding J. R. Page, 68 years old, a former Nashville alderman.

Where Shooting Occurred.

Tells of Shooting.

The story of the shooting, as related by Deputy Reeves, was this: Page called last Wednesday at the Kelly home, although Mrs. Kelly had warned him not to come there. When he didn't leave quickly enough she

Chicagoan Wounded Over Mortgage.

Henry Hammarquist, 41 years old, a real estate dealer, was shot and seriously wounded yesterday when he went into a bungalow at 7246 South Morgan street in disregard of signs on the doors which read: "No one to enter under penalty of death."

Ackerson Hessler.

Ackerson C. Hessler, 67 years old, owner of the bungalow, was seized by police and identified by Hammarquist as his assailant. Hessler denied the shooting. Englewood police learned that the property was in foreclosure proceedings brought by Hammarquist and that Hessler had refused to vacate.

Mortgaged for $500.

Hessler has been occupying the attic and renting the first floor. Several years ago he mortgaged the property

Tabloid Makeup

Most tabloids are five columns wide. Because of the odd number of columns as well as the decreased page size, they require considerable adaptation of makeup methods used on the standard newspaper page.

Front-page usages vary widely. Some tabloids—especially those of small towns—are conservative in their makeup, often following conventional patterns. Tabloids in large cities are more sensational. A front page may consist of as large a headline as possible, perhaps in two lines, with a line of small type referring to the page on which the story is found. The rest of the page may be taken up with one or more pictures.

Tabloid inside pages frequently use streamers, and spot a box or a cut in the middle column. The relatively large space taken by advertisements often necessitates *dead-ending* short bits of type at the top of columns. Generally speaking, tabloid makeup calls for few jump stories. Because of that reason and because columns are short, with little room for leading out, tabloid makeup editors must measure their stories more exactly than do makeup editors of standard-size newspapers.

General Observations

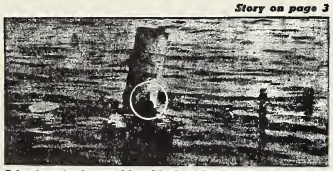
Caution is needed in the use of any system of makeup. Some general observations:

1. Avoid *huddling* the headlines in a mass of type at the top of the page, as one then cancels the effects of another and all are nullified as to news values. There should be even no momentary doubt in the reader's mind as to which columns of type follow multiple streamers.
2. Be careful not to commit a like fault at the bottom of the page. This section is more frequently underused than overused, however.
3. Avoid *tombstoning* the headlines on any page—that is, running headlines of the same size side by side in more than two columns, thus *burying* each newsstory and making the headline its tombstone. Study the tricks makeup editors use to avoid tombstoning—such as placing boxes and cuts at the heads of columns, thereby forcing headlines under them so far down they don't fight with those in the next column.
4. If all headlines scattered about on page 1 are large, black, and of the same size or nearly so, again they cancel one another. None stands out, and the makeup becomes monotonous.

3 CENTS DAILY TIMES CHICAGO'S PICTURE NEWSPAPER NIGHT EDITION 394,643 THE LARGEST DAYTIME CIRCULATION

ATTACK-KILLER OF 2 GETS LIFE

Story on page 3



Atlantic episode: gamble with death—

Fine 151 speeders, arrest 135 more

Story on page 14

PM Daily FIVE CENTS

Vol. III—No. 89 Wednesday, September 30, 1942

NATIONAL EDITION

Other Headline News

Nazis to Seek Re-election to Senate on Petition Nominations —Page 10

Nazis Drive into Stalingrad With Air-Borne Troops —Page 15

Administration Has Farm Lobby on Run in Senate Clash —Page 10

Morgenthau Hits Senate Move to Freeze Social Security Tax —Page 12

Nazis Reported Preparing All-Out Air and Sea Drive on Allied Shipping —Page 14

U. S. Food Production May Be Cut to Essentials, Minnes Told —Page 12

Allange Speech Charts His Ideas for Post-War World —Page 10

Bombers Destroy 7 Jap Seaplanes, Sec Transport Adm. in Kiska Attack —Page 14

INCLUDING THE ONLY DAILY PICTURE MAGAZINE IN THE WORLD

PM Expose Gets Action On Aid to Russia in 18 Minutes

Fliers Bag 42 Jap Planes, Hit 2 Cruisers in SW Pacific

The General Says:

Marines in Solomons Outnumbered 10 to 1

TODAY'S SHOPPING PAGES WILL SAVE YOU MANY TIMES THE PRICE OF THIS PAPER

150 TANKS PIERCE RED LINE

Story on Page 3

2¢ DAILY MIRROR 2¢

Vol. 19, No. 94 New York Tuesday, September 29, 1942 FINAL EDITION

U.S. FLIERS BAG 5 JAP WARSHIPS, 49 PLANES

Enemy Blasted at Solomons, Kiska

Story and Late Bulletins on Back Page

2¢ DAILY NEWS 2¢

Vol. 24 No. 82 New York, Thursday, September 30, 1942 44 Pages

U.S. BAGS 49 JAP PLANES

4-Day Solomons Fight Costs Foe 42; Army Smashes 7 at Kiska

Stories on Page 9

Jane Doe Becomes Gertrude Miller

TYPICAL TABLOID FRONT PAGES

5. There should be a distinctive headline for the two or three most important page 1 stories, a headline that will give these "stories of the day" the prominence they deserve, so that the reader is unconsciously guided to them. Though he manipulates cold metal, the makeup editor is a practical psychologist, constantly studying the reaction of people to the ways in which the day's news is served up.

6. This *big lead* headline, which of course should be the largest that is used by the newspaper, should be confined to the first page. It is a good plan to use the next largest headline for the most important stories to be run on the inside pages. The other subsidiary headlines also should be used here as well as on page 1. If colored headlines are used, or patches of colored typing, be sure that they are so placed as not to dominate the entire page, unless this effect is desired.

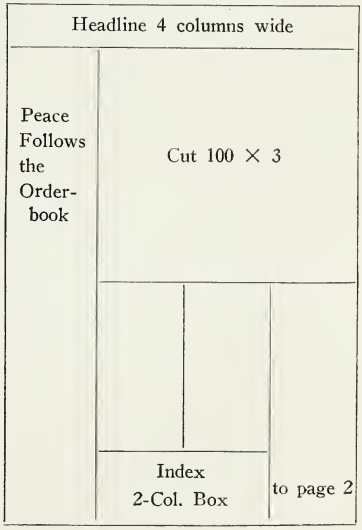
7. On the inside pages it is not an offense against good taste to turn a *dead end* of type into the top of a column, especially if the page opening be small, owing to a great quantity of advertising material. When there is an extremely long story to be handled, necessity may demand that the text fill the entire space available, but it is better, if possible, to add to the attractiveness of the page by working in a small cut or two, or a box or two, at the tops of the columns.

Making Up a Magazine

FOLIO 1

Here is an example of four-column magazine makeup, as drafted out on a schedule blank, that will illustrate the general method followed for each page.

Oftentimes *dummy* pages the exact size of the magazine page are arranged in the proper numerical order, and on these the engraver's proofs or *blueprint* or *silverprint* reproductions of the pictures intended for the magazine stories are pasted into position. Later proofs of the type also are pasted in, so that the dummies become crude but accurate models of the actual magazine.



Blueprints or proofs are especially desirable when the illustrations are of an odd shape. When these are pasted in position on the page, the printer is enabled to set the run-arounds accurately.

When extreme care is desired, both as to text and illustrations, it is good practice to have page proofs taken after the pages are assembled. Proof then may be read on these and all errors eliminated. Rarely are page proofs taken of newspaper text.

Double spreads, two facing pages at the fold of a *saddle-stitched* magazine, bring the makeup man his greatest opportunity for striking effects. Here he may extend an illustration from one page into the next, with the headline worked effectively into the ensemble. Often an artist's decorations can be used in panels within the pages, or as borders at the sides, the top, or bottom.

Increased display area for cuts is secured by *bleeding* them—that is, by letting them spill across the *gutter* between regular pages or into the *margins,* top and bottom and sides. Mechanical limitations of presses, however, do not always permit bleeding, which is a point to be determined before making layouts calling for it.

Experimental Makeup

The student of makeup will find abundant materials for experiments and attempts at improvement within easy reach. Scissors, paste, and some newspapers are sufficient equipment.

He can make any page from his own newspaper the basis for the experiments. On it may be laid in position sample streamer lines from other newspapers that he fancies, headlines, pictures, unique typing effects, even whole sections of other pages, to test out their effectiveness. These elements may be shifted about until the best possible makeup is perfected. When the page has approval, the samples should be pasted in.

It is also a good plan for the beginner to watch for attractively arranged newspaper pages. Drafting schedules of them will reveal their patterns, optical fulcrums, and other evidences of planning.

PART FOUR

Special Newspaper Problems

CHAPTER XX. *Editions*

PRINTING

In me all human knowledge dwells;
The oracle of oracles,
Past, present, future, I reveal,
Or in oblivious silence seal;
What I preserve can perish never—
What I forego is lost forever.
I speak all languages; by me
The deaf may hear, blind may see,
The dumb converse, the dead of old
Communion with the living hold.
All hands are one beneath my rule,
All nations learners in my school.
Men of all ages, everywhere,
Become contemporaries there.

—James Montgomery (1776–1854)

I. EDITIONS: WHY AND HOW

Kinds of Editions

An *edition* consists of the entire number of copies printed and published at one time by a newspaper.

A weekly newspaper covers its circulation field satisfactorily with one edition or printing each week. The semiweekly will have two. A daily newspaper in a small city as a rule will issue a single edition each day, and its big brother in the large city will have from three to ten. A few newspapers, known as "24-hour papers," print even more, graduating from the afternoon to the morning newspaper class, and from the morning to the afternoon. It may be stated as a principle that the number of editions increases with the importance of the newspaper and the territory it covers.

There are *regular, special,* and *emergency* editions. Each is proof

that newspapers are functional; their form and content are determined by their functions.

A regular edition is one that is issued as a matter of routine, at a set time and under fixed conditions. If certain editions are planned for suburban, state, or regional circulation, contents will be adapted to appeal to their intended clienteles.

A special edition marks a departure from routine; it may deal with an automobile show, with fashions, with local improvements, with important conventions, or with numberless other subjects pertinent to the hour.

The two emergency editions are the *replate* and the *extra*. A replate is a regular edition that has been altered in some manner, either by the introduction of later news or by the correction of news already in print. Usually it does not involve the making over of more than one or two pages.

An extra edition, less common since radio began broadcasting news, is a regular edition changed and improved by the addition of some urgent last-minute news. For example, immediately after one of the regular editions has been sent to press, word may come of some great disaster—an explosion, a train wreck, an airship collision, a battle—or of some other item of an emergency nature. Items on the first page of the regular edition, and on other pages if necessary, are trimmed down, shifted, or omitted to make room for this item of greater value, which generally is written as briefly as possible, and the edition is marked "Extra!" in large type to give an impression of the urgent message it carries.

Editions: Morning and Afternoon

Edition systems become quite complex on the large newspapers, particularly of the afternoon class in which the pace is fast and furious. A morning newspaper may have each day one or two mail editions for readers residing in territory outside the city of publication and two or three city editions, one of which will be a final edition issued at 3 or 4 o'clock in the morning. The average metropolitan afternoon newspaper will have from six to ten editions, both mail and city, and it may replate on any or all of these. Its regular editions will include *noon, afternoon, home, final, sports extra, box score, sports final,* and other editions, and some of these will bear characteristic names and colors; for instance, the yellow-

covered "peach" issued by one afternoon newspaper and the XX issued by another.

A typical array of morning editions will include an *early mail,* a *city,* a *final,* and an *extra final,* and, as in the case of the afternoon newspapers, extras and replates may be issued in connection with any or all of these. In some cities the earliest mail edition of a Sunday newspaper is called the *bullpup* and the next succeeding one the *bulldog.*

The printer gives all these editions distinguishing marks in addition to their titles by placing letters or stars at the right of the first page dateline. The more the stars, the later the edition.

What Editions Mean

In all cases where more than one edition is printed it is safe to assume that they have the following significance:

To the business organization they make possible the huge circulations that characterize the great newspapers of the world. With the aid of editions issued at different times the circulation manager is enabled to lay down the important news of the day on the breakfast or dinner tables of St. Louis, St. Joseph, Burlington, and Hannibal at about the same hour.

To the news executives the successive editions present just so many opportunities to introduce later and better news and to improve the stock on hand; they make the news columns as sensitive to interesting changes and new developments as a photographic plate is to light.

To the copyreader, specifically, each edition represents a chance to improve both headline and story and to repair errors, if he has made any.

The great majority of the readers do not differentiate between one edition and another of the same newspaper, as a rule, but accept the seller's offering as the latest one available. This is the correct attitude, as self-interest impels the seller to offer his best wares. Devotees of sports will, however, demand editions that lay emphasis on sport scores and decisions.

Editions and Circulations

The relation between circulation and the issuance of many editions is worthy of the closest analysis, reaching down to the funda-

mentals of newspaper making. A newspaper is an article of merchandise offered for a price in the open market, and it must stand or fall upon its merits as such. Considering all its solid values and attractions, it is the most reasonably priced merchandise in the world, selling week days for two to five pennies.

But as a rule these pennies do not return a profit to the publishers of typical dailies. Ordinarily they meet only an infinitesimal part of the expense incurred in publishing the news, and there is little or no money gain to be made from circulation alone. As the newspaper reaches the readers' hands, it may, and oftentimes does, represent a positive loss when cost of production and handling is balanced against selling price. A copy of any of the bulky Sunday papers aptly illustrates this point.

How, then, does the typical paper make its business pay? The answer, of course, is advertising, and here is where a paradox enters into the case: If the newspaper has little circulation, few buying readers, it can expect little advertising, or at least little pay for the advertising it is lucky enough to get.

So the reader's pennies are all-important, in the end.

The Battle for Buyers

Going a step further, we find the rate that is paid for the advertising space in any newspaper is in direct proportion to the number of copies sold to readers. If the papers reach a large proportion of homes and many readers with a will to buy, a commensurate rate may be assessed for advertising. As a simpler way of putting the matter, the advertiser is striving incessantly to reach persons who will become buyers of his goods, and the greater the number of such persons he is enabled to reach through a given newspaper, the more he is willing to pay for the printing of his message. For as a matter of fact every reader is a potential buyer, next year if not today.

The conclusion is plain. Every newspaper must reach out and cover as extensive a field as possible, developing its circulation to the greatest degree. Each edition, covering some territory either in the home city or outside, and making some specific appeal to the reader, should help to attain this goal. Each one should add to the area over which the newspaper is distributed, gain and then hold circulation, and open a new market for the advertiser.

When one leaves the metropolitan field, with its many editions of many newspapers, one finds the same circulation necessities among the smaller papers. There is the same battle for supremacy; the same struggle for the widest distribution among readers and potential buyers, but on a smaller scale.

Street vs. Home Sales

There are many kinds of circulation, but only two kinds need be considered here.

Street circulation is not considered the best type. The street buyer may pay little or no attention to advertisements, but may merely glance over the comics and cartoons, read what he regards as the pick of the news, scan the sport scores, and toss the paper aside. Tabloids, however, have an advantage over standard-sized newspapers because their size makes their advertising more readily seen by the roving eye.

It is the paper that is delivered in the home that counts, whether it be in the city or on the farm. There it may have from one to a dozen readers, among them the best reader and buyer in the world —the woman of the house. This type of circulation is considered the best obtainable. It is *quality circulation* because it is effective buying circulation.

It is true, however, that many newspapers which do not enjoy huge circulations are highly effective and prosperous. These are papers that direct their efforts to the obtaining and holding of quality circulation alone: *class papers* that enjoy the unchanging patronage of a certain clientele and do not seek to enlarge their fields of distribution.

One of the familiar indices to a newspaper's effectiveness in this regard is the classified advertising to be found within its pages. "The newspaper with the want ads is the newspaper with the circulation and business," it is often said.

Parts That Don't Change

Analysis of the contents of any series of metropolitan editions discloses a wealth of interesting information.

The editorials, editorial and magazine-page features, cartoons, comics, fiction, women's pages, and all other departments that are not sensitive to news changes, together with a variable quantity of

advertising, appear in all editions and furnish the solid foundation for each. All these have almost as great an appeal for the reader as the news itself. Many persons chuckle at the comics and humorous column, glance at the headlines, and consider they have "read" the newspaper. Others concentrate on the editorials and like departments. It is assumed that women pay much attention to the fashions, to society and club news, to the beauty and health departments, and to fiction. The average reader welcomes the advertisements of the great stores and is anxious to scan them for bargains. The want ads have their devotees. All these things are accepted as integral parts of the newspaper, without which it would be incomplete.

On this foundation is reared the news structure of each successive edition, which is extremely responsive to all important news changes.

News Sections Are Sensitive

As long as the grain, financial, produce, and livestock markets are open, and until prices and conditions are in their final form for the day, the market pages must be responsive to each material alteration of conditions; after the markets have closed for the day, then and only then may the pages devoted to this type of news be considered to have assumed their permanent state. Until the last baseball score and the final boxing decision are in hand, the pages set aside for news of sports must be kept sensitive to changes.

A picture that had news value in the first edition may be out of date by the time its successor is being prepared, and here, too, the columns must be responsive to developments.

The news columns must be ready at any instant for a new twist in events that may necessitate the making over of one or of ten pages. If there are no new developments of interest and importance in connection with a newsstory that appears in the first edition of the day, it may run through all editions in its original form, or perhaps it may be trimmed a bit to admit later news of a different kind. If new facts are learned regarding the story after the first edition, it is changed to include these facts. It may be killed because it has been found to be erroneous; it may require a new lead, or an insert or two, or several long additions; it may need new headlines or even a streamer line, based on any of these alterations.

And for some reason it may need to be rewritten in entirety.

If it is an important story that is developing many new phases from moment to moment, it is likely to undergo a complete metamorphosis for each edition, and to grow from a brief item to one of several columns. On some days many stories may be altered between editions in this fashion, but, generally speaking, a substantial proportion of the news will run unchanged from the first edition to the last, with the exception that the most urgent news must always be traveling to the first page and the remainder "rolling back" to the inside pages.

The whole process is a striking example of the acute sensitiveness of the news columns and their almost instantaneous response to events. It also graphically illustrates an important phase of the work of the copyreader, for it is upon his shoulders that the duty of making all these changes falls. He must watch each story he edits, from the first mail edition to the final city edition.

Making the Deadline

If newspapers are to reach their readers at a time when they are freshest, most interesting, and most valuable, it is necessary that there be some fixed hour and minute at which to send the store of news to press. Large or small, all newspapers determine upon such time and adhere to it. When more than one edition is issued, there is a rigid *press time* for each edition. But, naturally, matter intended for publication cannot by any stretch of the imagination be received up to and including the minute at which a newspaper goes to press. There must be an earlier time limit, beyond which no copy will be received, in order to allow a sufficient period for the setting in type of the copy in hand, and for the makeup, stereotyping, and printing processes.

This time limit, in the parlance of the copydesk, is called the *deadline,* and the copyreader must finish the editing of his allotted stories before this deadline is reached if the reader is not to be deprived of just so much valuable information as the stories represent. As it is a cardinal newspaper doctrine that the reading public is entitled to every last bit of the latest and best news that can be obtained, it follows that, where there are many editions in the course of each working period, the copyreader must develop speed. He must be able to edit news rapidly as well as accurately. After he finishes his work, there are traffic conditions to be conquered and

trains to be met, if the newspaper is to have the widest possible circle of readers. There is also competition of other papers and of the radio with which to contend. The copyreader must not hold the paper back.

Speed and More Speed!

This necessity for speed reaches its climax on metropolitan afternoon newspapers, where street sales are a huge item, and where every edition is marked by a circulation truck race to every newsstand, to nearly every train, and to every strategic sales point. Here the ability to deliver an important item to the newsstands and elsewhere in advance of one's competitors is all-important. The headlines heralding the story alone may sell thousands of copies.

Speed also is vital when a newspaper is issuing a series of prize-fight, baseball, or election extras. So acutely important is this quality in these cases that frequently a newspaper office will, as far as possible, prepare advance stories giving every possible result of the matter in hand. Then, when the actual result arrives, stories and headlines are all ready to be packed into the page forms, and precious seconds are saved.

Hunches Make Scoops

Newspaper executives the world over pride themselves on their ability to anticipate events and make provision for the resultant stories. This intuition in many cases is positively uncanny. Patching together all the little random threads of events, in themselves insignificant, the trained, efficient imaginations of such executives readily perceive the whole fabric of the larger event that is to follow, and, thus armed, they are enabled to provide ample facilities for recording it, much to the profit of the reader.

The textbook example of this play of the creative imagination took place in the second Wilson presidential campaign. The election returns were slow and muddled, difficult of interpretation even for reporters and executives who had spent their lives in a political atmosphere. But on one large newspaper there was an editorial council table that knew the value of a "hunch." These experts took the returns as they arrived, interpreted them in the light of their knowledge of local conditions, extended the meager figures in accordance with mathematical principles, studied trends in Cali-

fornia—the pivotal state—and arrived at the conclusion, as yet unwarranted by the total vote, that Wilson had been elected.

As a result of this speculative process, the newspaper sent its late editions to the street with the announcement that Wilson had been elected, whereas its competitors, and in fact most of the newspapers of the nation, showed by their headlines that they were greatly in doubt as to the result. The complete final returns, compiled after a day or two, verified the hunch.

II. EDITING THE EDITIONS

Editions: News Values Vary

Each edition of a newspaper is carefully and painstakingly constructed with an eye to the reader's requirements. News is selected for each edition with a nicety of judgment as to values, each newspaper keeping in mind the territory that is covered by the edition.

Mail editions, intended for out-of-town readers, will emphasize the national and state news, together with such items as have a particular appeal to the territory involved, and will not lay much stress on news of a purely local character.

City editions, on the other hand, will lay emphasis on the local news as far as its value justifies this action.

Late afternoon editions concentrate on the sport scores and decisions.

Street editions, designed for the cafe and theater crowds of the night, herald the latest sensations with their headlines.

But every edition, regardless of the time it is issued or the title or special appeal it carries, delivers its maximum of news. There is only one exception: A city editor or telegraph editor may withhold an exclusive story until his final edition, to be assured his competitor will not have an opportunity to catch up with him.

As each edition represents both a growth and a shrinkage of news, what with old stories trimmed or killed and new stories constantly replacing them, neither the city nor the country reader may be said to lose anything of great value by changes between editions. Many times where a final city edition carries an important story that did not appear in the country editions of that day, the

story will be used in the country editions of the next day, or the follow-up story will be so written that the reader is enabled to catch up. Every attempt is made to keep all classes of readers thoroughly informed as far as transportation schedules permit.

Problems of Assembly

Metropolitan telegraph and cable editors and their copyreaders must handle news agency copy in a characteristic way.

Here is one kind of problem that they must meet: The British prime minister and his entire cabinet resign at 9 o'clock one morning, while international affairs are at a crisis. The afternoon newspapers have the first "bite" at the story, and do it full justice. The cable editor for a morning newspaper reports for work at 5:30 o'clock the same afternoon and proceeds to study the cabinet story. It is a thick wad of copy, made up of accumulated dispatches of all lengths and bearing half a dozen datelines.

First of all is a brief *bulletin:* "London report says British prime minister has resigned." Then there are bulletins confirming the report, announcing that the entire cabinet has quit, giving the reason, supplying every news angle in the fewest possible words. Then follows a *day* lead, or first complete story of the resignations and their cause, together with sketches of the careers of the prime minister and his staff and other data. A bit later the cable editor comes upon other bulletins; one gives an interview with the retiring prime minister; another mentions some probable successors; a third tells what Washington thinks about it; a fourth gives the Moscow point of view; and after these comes a *substitute day lead* weaving all the material now available into a coherent up-to-the-minute story.

The trouble is that all these facts have been published and republished in successive editions of the afternoon newspapers, and, if no later news can be obtained, the story is not worth the allotted space and headline in a morning newspaper. The cable editor looks further. Here at last is something new: a bulletin relates that the king has called in a certain statesman whose political beliefs are the opposite of those held by the retiring prime minister, and that he has accepted the post. Decidedly this is a fresh story for the morning newspaper, as it arrived too late for afternoon use.

So the earlier dispatches are discarded, and the cable editor makes this bulletin the lead of his first edition story. With it he incor-

porates the latest available complete story of the resignations—it may be the substitute day lead referred to—and he directs a copyreader to correlate in one story all the information that he now has, so that the morning newspaper reader will lose none of the news that was supplied to the afternoon newspaper reader. At the end of this *new lead* the copyreader places the brief dispatches telling what other world capitals think of the news from Britain. The result, with the dispatches correlated and coordinated, is a story about a column and a half long, which the copyreader has edited out of many pages of news-bureau copy. There is a subhead above each dateline, other subheads have been placed in the body of the main story, a comprehensive headline has been written, and the story is ready to go to press. By the time later editions are nearing, the paper's own correspondents in the foreign field have cabled their stories, and from these a fresh narrative is built up.

This rather complicated process is, of course, not necessary in handling the great bulk of stories supplied by news bureaus. Most of the stories are confined to a sheet or two; or it may be a matter of combining several brief dispatches with the same dateline, or of grouping together half a dozen storm stories from different towns in the same general area, picking out the most striking story as the lead, placing a subhead over each of the others, and writing a comprehensive headline.

Where developments rapidly follow one another in any newsstory, the difficulties of the copyreader increase, as he must keep his story up to date by including the new developments.

Newsstory Life Cycles

Most stories are short-lived. Some survive but one edition of a metropolitan paper; others are important enough to be revamped and *make* both morning and afternoon papers. But unless there are new developments, the story shrinks rapidly in size, then dies.

Editors and their subeditors, the copyreaders, must be adept at determining quickly how stories should be reshaped in accord with their dwindling news value. Here are a few newsstory life cycles:

1. A bomb story that occupied more than half a column of space on page 1 of a morning newspaper dwindled to less than two inches of space in an afternoon newspaper of the same day; there had been no new developments.

2. The story of a suicide that occupied a third of a column of space on page 1 of an afternoon newspaper was given only a brief mention in agate type on page 13 of a morning newspaper the next day; was used only as *filler*.

3. An auto accident that comprised the lead of a story of considerable length of a morning newspaper was used toward the end of a similar story in an early edition of an afternoon newspaper and in later editions vanished—killed for later news.

When the news is "borrowed" by a morning paper from an afternoon paper, or vice versa, it is customary to rewrite it from stem to stern. Often a reporter will turn up a feature entirely overlooked; if not, an element not prominent in the first story—perhaps a cause or motive—is played up in the rewrite. Or, the next probable development may be made the feature, if the story appears to have possibilities for important new developments. Editors are so keen for stories that grow they will publish a newsstory that is not conspicuous for *spot* news values simply because they wish to keep alive the larger story of which it is a dull chapter.

Change, Expansion, Climax

Many stories do expand with the passage of time, sometimes reaching one or several dramatic climaxes. Copyreaders eye such stories closely, making certain that a sufficient second-day element is in each to enable new readers to follow developments as intelligently as those who have perused each preceding installment.

Here is the life history of a story which did not meet its death in the afternoon:

A bank cashier ends his life during the afternoon; ill health is given as the reason, and it is stoutly asserted that his books are in order, although the afternoon newspapers, in their scramble to press, have been unable to reach any responsible bank official, and have perforce contented themselves with the statements of relatives. By morning, however, the bank officials have decided to talk; they admit that the cashier was short in his accounts. This represents a growth in news value; the story lives. The question now is, why did he default, what is the amount, and what did he do with the money? The morning paper is unable to answer.

By noon the afternoon newspapers have a solution: women, gambling, and liquor; it is disclosed that the defalcations amount

to $200,000. Here again is growth, and it is impossible to drop the story, which "dies" only when new developments cease.

Long-Lived Stories

Occasionally a newsstory has vitality that puts a cat to shame. Edition after edition, day after day, editors are ready to kill it, when a new development gives it reprieve.

Handling such follow-up stories demands a nice sense of news value and news organization and writing. Too many old details, or too few, retard reader interest. If the reporter misses the feature of the new development, the lead is weak. Stories turned in by reporters may overlap or conflict, confusing the reader and wasting space. Inasmuch as all copy funnels through the head-of-the-desk, he coordinates and may even edit it a bit, but the bulk of those tasks falls on the copyreader.

Consider the difficulties faced in preparing for the metropolitan reader the daily installments of this continued story:

Criminals, interrupted in an attempt to blow up two industrial plants, shoot and kill two policemen and wound a third. There is no question about the initial value of this story; in an early edition of a morning newspaper it occupies a column and a half of space, with the streamer line and the largest available headline to display its values. By the time the next edition is on the street the story has increased in news values; three columns of space and about two columns of pictures are now necessary to tell it; there is an attempt to trace responsibility to labor racketeers and a specific organization is named.

Another expansion has taken place a few hours later when the first afternoon newspapers of the day reach the streets; the chief of police has declared war on all gangsters, has announced his intention of ridding the city of them, and has called on all good citizens to cooperate. A series of sensational raids has been made and more than a hundred persons have been arrested. More than four columns now are necessary to tell the original story led off by these developments.

But growth is not yet complete. The succeeding morning newspapers reveal that more than 200 persons were arrested and are being questioned, and that included in this number are three persons identified as members of the bombing party that committed the

murders. It also is set forth that rewards totaling $60,000 have been offered for the capture of the slayers; that all the forces of law and order have been mobilized in the war against gunmen; and that the war is to be a war to the finish, not against unionism, but of the law against the lawless.

Here *is* a problem in newswriting and news organization. It now requires seven columns or more to tell the entire story, with many pictures swelling the total space.

Stripping the original story down to two words, it answered the question: "*What* happened?" The keynote of the succeeding stories changed to: "*Who* were the slayers? *What* is going to be done about it?" The last series of stories had as its motivating forces these factors: "*This* is what is being done about it; *these* men may have been the slayers." Sheer pressure of news developments was the major factor of growth, and back of it all was the newsman's prime duty of answering every reasonable question that a newspaper reader may ask about an event.

Sometimes stories of this kind will develop a new climax each day for a long succession of days, persistently asserting their right to first page space. The mystery of the slaying several years ago of William Desmond Taylor, a motion picture director, in Hollywood, was such a story and is worth studying in the files of a metropolitan paper. No novel ever developed a more clear-cut series of daily climaxes. They reached the surprising total of 21.

The Hang-Fire Story

Nearly every important item of news seems to have powers of revival in proportion to the interest it originally excited. Recurrence of a story at less frequent intervals is exemplified by any murder case. First there is the slaying. Then an interval elapses and either the actual slayer or a suspect is arrested. After another interval there is the trial and then the sentence. Sometimes such a story will follow its principals to the grave; while, if the crime was of particular note, anniversaries and other occasions, such as the death of an eyewitness, may see further revivals.

One of the most perfect stories of this type, and one which holds an almost unique place in journalistic annals, is that of Andrée, the Swedish explorer. Back in 1897, when he and two companions set out in a balloon for the Far North, they made big news. Again

they made news when the arctic silence closed over them. Thirty-three years later their frozen bodies and a pitifully ended diary were found by Dr. Gunnar Horn, and again they were in the news, making one of the biggest stories of the year. Newspapers assiduously sought details of their lives, and speculated at learned lengths as to whether their lives were snuffed out by carbon monoxide from a kerosene stove, the cold, or sickness. There the Andrée mystery stands today, unsolved, ready, perchance, for a revival should additional facts be discovered.

III. THE SUNDAY EDITION

A Newspaper Plus a Magazine

Sunday newspapers are merely daily newspapers with magazines added to them. The news section of such papers is produced by the same staff that is responsible for the weekday paper.

To this are added the characteristic *Sunday sections,* produced by a separate staff called the *Sunday staff,* which is headed by a *Sunday editor.* This staff limits its activities to the production and handling of entertaining and instructive magazine articles and stories of various kinds and to the characteristic Sunday-paper photographs and drawings, including the funnies. The only news or newslike features for which it is responsible are departments dealing with society and club news, the churches, books, art, the drama, motion pictures, real estate, and fashions.

Here is a composite array of features showing the magazine trend of an average Sunday newspaper, together with a statement of the range of space devoted to each:

Art: 2 columns or more.
Autos: from 2 to 6 columns.
Aviation: about 2 columns.
Beauty: 3 columns.
Books: from 4 columns to tabloid magazine of 48 pages.
Bridge: 1 to 3 columns.
Children's magazines: 4 tabloid pages.
Churches: 2 or 3 columns.
Comics or "funnies": 4 to 16, even more, pages.
Cooking: about 2 columns.

Dressmaking: 3 columns.
Farm, dairy, and garden news: 2 or 3 columns.
Fashions: 6 or 7 columns.
Fiction: all the way from a shortstory to complete tabloid picture magazines of from 8 to 48 pages.
Home building and decoration: 3 columns.
Lay editorials and articles by noted persons: from 1 to 8 pages.
Love, courtship, marriage: 2 or 3 columns.
Miscellaneous features, including poems, bits of humor, letters from readers, games, etiquette, funny stories, puzzles, etc.: 10 or 12 columns.
Movies: 2 or 3 columns.
Music: 2 or 3 columns.
Needlework: 1 column or more.
Pictures: all the way from ordinary page drawings to complete four-color picture magazines of from 8 to 48 pages.
Radio: 2 to 16 columns.
Real estate: 4 to 8 columns.
Rotogravure: 6 to 16 pages.
Science: from 3 to 8 columns.
Sensationalized news-feature stories, elaborately illustrated: in magazines of from 8 to 32 pages.
Society and clubs: from 12 to 24 columns.
Theaters: 4 or 5 columns.

Probably classified more as a magazine feature than news is a news summary section, reviewing and commenting on news of the week. It is designed to meet the competition of such weeklies as *Time* and *News-Week*. It sometimes is prepared by a newspaper's regular staff or a special writer, or it may come over the wire from a special press service.

Syndicates

Analysis of the contents of Sunday newspapers as a whole makes it obvious that each one must originate its departments dealing with society, clubs, books, the drama, motion pictures, and the churches. They must be grown in home ground if they are to have the greatest home value.

With the other departments it is different; there is nothing local about style, beauty, cooking, advice in love affairs, fiction, comic drawings, and most photographs. Therefore the departments deal-

ing with these matters may either originate in the office of the newspaper that publishes them or may be purchased from some other newspaper agency. Agencies that deal in these features are known as *syndicates*. There are some 50 of these in the United States that are well known, and 100 smaller ones often offering but one or two features.

The great producing newspapers that originate all the features used in their pages in most cases have syndicates that sell these features to other papers outside the competitive field. There are other syndicates that have no connection with any newspaper, although they deal in newspaper features. Originally the syndicate was made up of a group of newspapers banded together to buy collectively articles, novels, stories, and artwork that they did not feel they could afford singly. According to the present system, one great newspaper will buy an unusually attractive feature outright and then resell it to clients. The bulk of the trade of the syndicates, of course, consists in sales of comic drawings and departments devoted to women's interests, but all manner of material is marketed for both daily and Sunday paper use, including news.

Few, if any, of the Sunday features are perishable in the sense that news is perishable. Fiction, for instance, does not "spoil" on the hands of the editor by ceasing to be timely. If a newspaper buys a serial story, there is nothing to prevent it from setting up the story in type several weeks before the first installment appears and syndicating it to papers outside its own sphere of influence. It can go further; it can assemble an entire fiction magazine and syndicate it. The same process is applicable to the many other distinctive Sunday features.

Meantime the paper with which the features originate reaps certain advantages: The artist has plenty of time for his illustrations, the makeup man is enabled to do extra good work, and the color printer is given leeway in which to produce his best effects. Most important of all, the newspaper can send several of its Sunday sections to press in advance of the date of publication—a vital and necessary step when the huge size of the modern Sunday newspaper is considered.

Generally the comics are sent to press first of all; the rotogravure sections follow; then come the picture sections, the sections devoted to women's activities, and the sections devoted to movies, the drama,

books, and like subjects. Last of all the news section is added, and the Sunday paper is complete. The whole process, from beginning to end, may require from three to four weeks, and while one Sunday paper is being sold on the streets another is in the process of making.

The growth of syndicate activities has had some interesting effects on Sunday newspapers. The features produced by some of the great originating newspapers are staid, conservative, entertaining, and harmless. The feature output of others is sensationalized and flamboyantly illustrated. Both offer their product for sale, and the result is that some of the buyers will have highly sensationalized features side by side with those of higher order. The drift, however, seems toward the latter, as far as any can be detected.

The Need for Speed

Interesting problems are offered by the Sunday sections devoted to the reproductions of photographs. News pictures are perishable; they lose their news values quickly, so they must be used as soon as possible. But, while the favorite rotogravure printing process is the most rapid of the finer kinds of printing, it is much slower than ordinary black-and-white printing. The result is that allowing sufficient press time to print the huge editions that are necessary becomes the principal problem of the rotogravure editor. On the one hand, he faces the absolute necessity of using only interesting pictures, and, on the other hand, he confronts the rigid mechanical requirements. Newspaper editors are making constant efforts to cut down this time margin.

Printing Processes

The typical Sunday newspaper uses letterpress printing in both black-and-white and color; and rotogravure—which likewise may be in more than one color. Experimentation goes on also with offset processes and planograph—a photochemical method of reproduction—but neither is yet in general use, though no one can foretell when a lucky inventor will make them practicable for even small Sunday dailies.

When the rotogravure process is employed, both photographs and text are engraved on huge copper cylinders, forming intaglios in distinction to the usual cameo form of metal type. When the press

is operated, these cylinders are automatically inked as they revolve, an attachment removes the surplus ink, and the paper receives an impression from the cylinders, following which it runs through an elaborate drying apparatus and emerges from the press folded and cut and ready for delivery.

Rotogravure printing in colors is called *coloroto*. In this process the color plates are etched upon the various cylinders and the paper receives one color at a time.

Color

While three- and four-color newspaper presses have been in use for years, a perfected invention makes it possible to employ as many as four or five colored inks at one time on a high-speed press. An indefinite number of blends is thus made possible. If newspaper publishers adopt the "color idea" on a large scale, some interesting changes in typography and makeup may result.

When any color printing process is used, experts always take into consideration and allow for the combinations of colors that follow the mingling of inks of different hue. If they failed to consider this problem, some of the results would be weird, unrecognizable by the artist who made the original color drawing.

The World Does Move

There was a time when pastors denounced the Sunday newspaper as something wicked, something inimical to Sabbath observance, but that time now appears to belong to the "'way back when" period of American life. Either the Sunday newspaper has improved or it has become such a matter of routine, habit, and usage as to pass unnoticed. The burden of the evidence is that it has improved; that it has grown up into a big, helpful, commendable magazine worthy of the respectable place it occupies.

The chief characteristic of the old-fashioned Sunday newspaper seems to have been its "dime novel" stories. Its aim appears to have been threefold—to shock the reader half to death with expanded scandal stories, to scare him half to death with its veracious recitals of nameless horrors by land and sea, or at any rate to stuff him full to the neck with buncombe. But what a difference today! The Sunday newspaper has cleaned up and marched ahead. The old type of story persists to a great extent, but in a vastly

better and more authoritative form, and often signed with a famous name. Sensationalism has given way in large measure to clean, dignified, well-written text, reasonably free of blood and thunder.

The Sunday paper instructs, entertains, and amuses the reader; it helps and advises him in many practical ways, and, by means of its breezy, attractive, gamelike competitions, it even figuratively gets down on the floor and plays with him if he feels in the mood for a romp. One neither looks under the bed, nor shivers, nor blushes after reading the best of the Sunday newspapers nowadays. So the attacks have ceased, and the public response to the Sunday newspaper is on the increase, owing to its abundant supply of clean, healthful, and improving entertainment, its downright public service, and its appeal to the healthful American play instinct.

CHAPTER XXI. *Newspaper Men at Work*

We need more newspapermen who are stimulated by the pride of individual accomplishment, who have the ambition and confidence requisite to carry them to the top, who have the keenly competitive spirit which produces energy and courageous newspapering. Every newspaperman has his choice between a career of achievement or drifting into uninspired drudgery.—HUGH BAILLIE (1890–), *president, United Press Associations.*

I. THE LIFE HISTORY OF A NEWSSTORY

The Whole: A Sum of Its Parts

The foregoing chapters have, like searchlights, played over the multifarious details of newspaper operation, with special emphasis upon the role of the subeditor called the copyreader.

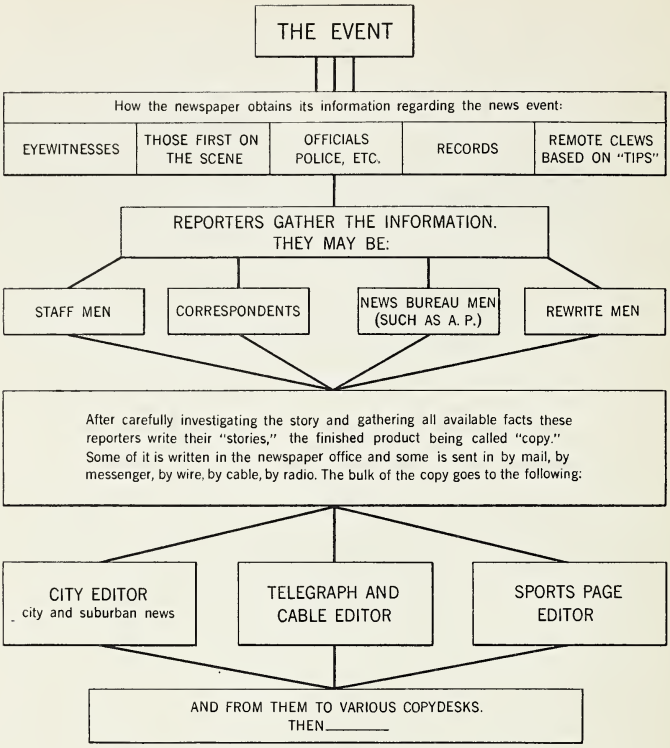
Attention has been directed to the elements in an event that make it suitable raw material for a newsstory and to the equal importance of a skilled processing of that material by the reporter and by the copyreader.

Many pages have been devoted to the special knowledge a copyreader should possess, to the cultivation of sound editorial judgment, and to the skills he must master if he is to attain proficiency in his art.

Consideration has been given to typography and to makeup as devices for improving the readability and the attractiveness of newspaper pages.

Stress has been laid throughout on the basic fact that the newspaper exists for its readers, and that only as their interests are served and their confidence secured can newspapers survive and thrive.

The time has now come for this treatise to pull the threads together, to synthesize its parts, to give perspective to the various phases of news handling. Here follows a diagram and a staccato review of the essential processes. They start with:



THE GENEALOGY OF A NEWSSTORY

Copydesk

Head-of-desk examines copy and deals it to copyreader. Copyreader edits item and writes headline as ordered, and then returns item, with headline, to head-of-desk. Head-of-desk approves headline and copy as edited. Copyboy takes headline and copy to makeup editor. Makeup editor approves headline and copy.

Composing Room

Copyboy sends both to composing room. Copycutter in composing room slices copy into small numbered and lettered sections. Linotype operators get sections or *takes* and set them in type. Headsetters set headlines in type on machine or by hand. Printers assemble

story on galleys with numbered takes as guide. Guideline and closing mark on each story are additional guides.

Proofroom

Proofboys then pull proofs of type and send them to proofroom. Proofreaders correct typographical errors, one reading, one correcting in some cases. Proofs sent to all editors and made available to copyreaders. Proof read by various editors as check on news values and errors. Proofs give makeup editor basis for judging relative news values. Linotype men get corrections as made by proofreaders and correct type.

Makeup

Type goes to makeup men stationed at page forms for day's paper. Story is given headline and position in page form according to makeup editor's orders. Page form is locked up, complete with stories and ads. Papier-mache matrix is made from each page form. Matrix is sent to stereotyping room, adjoining pressroom. Stereotypers cast page in metal from matrix.

Pressroom Mail Room

Metal page, semicylindrical in form, goes to press. All pages for issue having been cast, presses begin to turn. Papers rolling off presses conveyed to mailing room. Mailing room bundles and sends off copies for out-of-town points. Mailing room distributes papers to city by truck or motorcycle. Reader gets paper on doorstep or at newsstand.

The Eternal Round

The entire process is repeated for each edition. Used news and headline type is melted up and again fed to typesetting machines.

II. TYPICAL PROCEDURE: AN ELECTION

Newspapers have a characteristic way of handling elections, of whatever size. It consists of a division of the work among a number of reporters and copyreaders. An outline of one such election will serve to show the general method. Here is a typical election

assignment sheet for reporters, each reporter covering that particular phase of the election which the description indicates:

Legislature (results on candidates for legislature)—Reporter A.
State central committees—Reporter B.
County bench candidates—Reporter C.
Congressional, state, and municipal bench candidates—Reporter D.
Viewpoints of mayor and aldermen—Reporter E.
Party and faction headquarters statements—Reporter F.
Women candidates and voters—Reporter G.
Returns (A separate election "desk" generally is organized inside the newspaper office to handle these)—Reporters H, I, J, K.
Returns (There is also an outside force of reporters, at the source of the returns, to ensure their swift delivery to the newspaper office)—Reporters L and M and seven or eight office boys to act as messengers.

Thus an important election contest will engage the services of 12 or 13 reporters and seven or eight office men and boys to write, carry, and assemble the newsstories alone.

Methods of handling the copydesk on an election day or night are identical, except that the field is narrowed to fewer men.

Different phases of the election are assigned to different copyreaders, and they read all the changing stories of the day on these phases. Thus one copyreader, editing the story slugged "Congress" for the first edition, will edit the same story as it changes either in part or in entirety until the windup. He may have three or four such stories to guide to press. Naturally, the keener the interest in the election, the greater the speed necessary in getting the returns to the street.

While the returns are being received from a presidential election, the entire time and services of all except one or two copyreaders and three or four reporters will be concentrated on this work.

III. ONE DAY'S ROUTINE, MORNING PAPER

9 A.M.

Assistant day city editor arrives; prepares way for the day city editor by looking over city news bureau matter that already has

begun to arrive through the pneumatic tubes; by clipping follow-up possibilities from all morning papers; by receiving tips and reports over phone wires; by reading telegrams and left-over material, if any, for wire stories with local angle. If big story develops, he summons staffmen, photographers and executives. Generally sees that all news is attended to until day city editor arrives.

9:30–10

Day city editor takes charge. Receives tips and story material from assistant; looks over *futures book* or file for other story possibilities; jots down own ideas of good stories for day; makes up tentative schedule of day's news from material at hand, to be added to each time new story breaks; scans all telegrams and news reports received and all the afternoon newspapers; receives tips, passes on them; decides which reporters are to cover stories on his schedule; prepares to assign photographers, etc.; keeps running summary of news for other executives who will report later. One or two reporters and photographers may report at this time for early emergency assignments.

10 A.M.–1 P.M.

News material continues to pile up from bureau; from tipsters; from reports by wire, cable, and radio. Story possibilities continue to grow and tentative schedule continues to change as early stories fall down or are discarded for better ones that break later.

1–1:30

Staff reporters arrive to begin day's work. Certain ones who have *beats* get the benefit of the material on hand affecting these *runs* and the stories upon them, then leave; reporters handling policy, crusade, or other special stories get instructions and leave; general assignment men are given their assignments from day city editor's schedule and depart to cover them. Photographers also get assignments and leave.

3:30

News agency—such as Associated Press or United Press—reports begin to arrive over the teletype.

1:30–6

Day city editor keeps at least one staff reporter, generally the newest man, in the office for emergencies; also has at least one photographer, and perhaps one rewrite man. News reports pile up; number of afternoon papers to analyze grows; scores of persons visit office to offer stories and pictures and transact various kinds of editorial business. Reporters out on runs and assignments call up to report that stories have collapsed; or that stories are even better than it was believed when they were scheduled; or that a photographer is needed; or that a brand new story has broken. Each change in the news map is marked by change in the day city editor's schedule and his space allotment. Day city editor is aided by his assistant every step of way as volume of news business grows.

4:30–6

Managing editor and assistant, city editor, head-of-copydesk, copyreaders, and rewrite men arrive for night's duty. Day and night force executives get together and "connect" their work; day city editor explains in detail schedule of stories and pictures that has shaped up; conference cuts down space on some, expands it on others, and arranges reserve space for new stories that may break during the night; telegraph and cable editors look over news reports that have arrived thus far (having previously read all afternoon papers) and formulate their own schedules, separate from day city editor's schedule of local and suburban news; these schedules also are reviewed; makeup editor takes copy of all schedules, city, telegraph, and cable, drawing up big sheet which lists every story and every picture and allots space to all. Foreman of composing room, who is in charge of space allotment for ads, gives figures on probable total of ads and size of day's paper is decided upon; makeup editor cuts down or increases news space accordingly. City editor takes helm of city room; cable, telegraph, and local news copyreaders begin to edit copy.

7:30–8

Foreman of composing room gives makeup (or news) editor complete outfit of page schedules for entire paper, each one bearing diagram of ads to go upon that page, together with statement of

depth of ads in agate lines. Makeup editor now figures exact news space, almost to an agate line, and proceeds to draft his own page schedules. With these before him, he assigns each story and each picture its space; then the managing editor and possibly other executives examine the page "dummies." These are then sent to the composing room, where they serve as a hard-and-fast guide for the printers who make up the pages.

5:30 P.M.–1:30 A.M.

Copydesks and staff in action; incoming and outgoing telegraph wires clattering; messengers coming and going; pneumatic tubes clicking; news being written, edited, and set up in type; proofs arriving at managing editor's desk, where they are read by managing editor, or assistant, and makeup editor; two or three editions, replates, and extras going to press; newsstories breaking and reporters being sent out to cover them.

1 A.M.

Copyreader who serves on late watch arrives. He is variously known as *dog-watch man* and *lobster-trick man.* One office calls him the *sunrise editor.* He takes care of the left-over copy.

3–4

Various news executives call it a day and leave for home; only sunrise editor, two or three police reporters, and skeleton force of printers, stereotypers, pressmen, and circulation men are left. They keep watch over the world of news, getting out extras and replates as big stories break, until 9 a.m., when the assistant to the day city editor reports.

IV. AFTERNOON PAPER ROUTINE

6 A.M.

A makeup editor, assistant city editor, assistant telegraph editor, a rewrite man, and two or three reporters come on duty. This is necessary for the preparation of copy for the first edition, which goes to press at 8 a.m., or thereabout. An intelligent boy (or one

of the reporters and sometimes two of them) sets to work clipping the morning newspapers.

By the time this is done the assistant city editor has assembled the night and early morning copy of the city news bureau report and the night report that has come over the wires. The assistant city editor then assigns part of the city news bureau copy and the clippings to the reporters and the rewrite man to be rewritten from an afternoon paper's point of view. Usually a new lead can be found at the bottom of a morning paper's story. In other cases a new lead is obtained as new developments come from the news bureau, from the police reporter on duty by this time, or by calling up on the telephone, as in the case of stories about murders, robberies, fires, etc., where the news climax is not reached until after the morning papers have put their last edition to press and before the afternoons get their staffs into action. The rewrite man writes any stories telephoned in by the police reporter.

7

Five or six more reporters and all the copyreaders, with the exception of one each from the telegraph and local desks, arrive. Any stories needing immediate attention are assigned by the assistant city editor, who then divides among the remaining reporters what is left of the morning paper rewrite. (Note—If a big story is flashed from any source whatever by 6 a.m., the assistant city editor always assigns one of his available reporters.)

7:30

The city editor arrives. He learns what is going on and leaves the assistant city editor with the preparation of the first edition while he notes new or follow-up stories for assignment. He begins assigning and keeps in touch with assistant city editor for new material which will be worth an assignment.

8–10

Additional copyreaders, photographers, makeup editors, news, and managing editors arrive. Amount of space for all news assigned by that time. Telegraph editor and his men keep right on handling news as it comes in or as it is scheduled by correspondents, being careful to reserve exclusive news for the home edition, which goes

to press about 12 o'clock (noon), with a replate at 1 p.m. The afternoon edition, which goes to press about 10:30, is only a little better than the first edition. The city editor keeps track of his assignments and adds to his sheet while the assistant city editor gets the afternoon edition out of the way.

10–11

Members of the staff begin calling in by telephone or returning to the office. Those calling in usually have story to give to rewrite man, the reporter finding it necessary to remain on the scene of activities for further developments. Those returning to the office report in the fewest possible words the result of their work and are assigned to write a story, the length of which is determined by the city editor according to his space limitations and his judgment of the story's worth. The reporters who have cleaned up their assignments by 11 a.m. are usually kept in reserve in the office to do additional rewrites or are given another assignment for later editions.

12 M.–3 P.M.

The replate on the home edition and the star home edition, usually called the tenth and sporting edition, are the next in order. In the home edition practically all of the morning paper rewrite has been thrown out and if there have been new developments the stories have undergone a complete change. Matter that was new in the two early editions has either been relegated to a back page, with an early closing deadline, not to be unlocked again that day, or has been thrown out altogether. In the star home edition about five or six pages are reopened for sporting news and fresher news. After the star home edition only sporting results are replated in. The men who came to work at 6 a.m. leave at 2 p.m. Those arriving at 7 get through at 3, and so on. Reporters and photographers coming on at 9:30 and 10 a.m. are either assigned to stories running from edition to edition until 5 p.m. or are given feature assignments to be obtained and written before 6 p.m. in readiness for the next day.

3–6

The day is practically over. One of the makeup men who came on at 10 a.m. is now in charge of the lobster shift. There are two or

three sporting editions, which are really only replates. The late makeup man is the editor-in-charge of all the news except sports. Two copyreaders and a rewrite man, with possibly two or three men on the outside, working on running stories, make up his staff.

Some afternoon newspapers have few writing reporters, and the above would not be an accurate account of what transpires in such an office. These newspapers have a larger staff of rewrite men, who write the news that the reporters telephone in. The reporters are switched back to the city or assistant city editor by telephone and are reassigned without coming into the office.

V. A CROSS SECTION OF THE NEWSPAPER WORLD

Following is a cross section of the newspaper world as supplied by figures showing the news organizations of five newspapers of varying size in widely distant parts of the United States:

NEWSPAPER NO. 1

Daily—6 evenings a week.

Population of city	530,000
Approximate circulation	110,000
Total force employed (all departments) about	350
Total editorial force	35
Total editorial department heads: managing editor, news editor, city editor, sport editor, financial editor.	
Reporters	15
Copyreaders (exclusive of departments)	6
Proofreaders (extras as needed)	6
Separate local, telegraph, sports, and financial desks.	

NEWSPAPER NO. 2

Daily and Sunday.

Population of city	76,000
Approximate circulation	23,000
Total force employed (all departments) about	225
Total editorial force	24
Total editorial department heads	4
Reporters	9
Copyreaders	4
Proofreaders	4
Separate desks for telegraph and local editors. Sport editor handles own copy.	

NEWSPAPER NO. 3

Daily and Sunday.

Population of city	40,500
Approximate circulation	15,500
Total force employed, not including carrier or mail boys	70
Total editorial force, not including proofreaders or correspondents	14
Total editorial department heads	5–6
Reporters	6
Copyreaders	2
Proofreaders	3

Separate desks; telegraph and sports editors edit own copy.

NEWSPAPER NO. 4

Daily—6 evenings a week.

Population of city	30,000
Approximate circulation	3,000
Total force employed	36
Total editorial force	7
Reporters (two of them part-time reporters)	6

Copyreaders: none; one desk man who passes on all copy; each reporter writes his own headlines, which desk man (city editor) passes upon.

Proofreaders	1

NEWSPAPER NO. 5

Weekly.

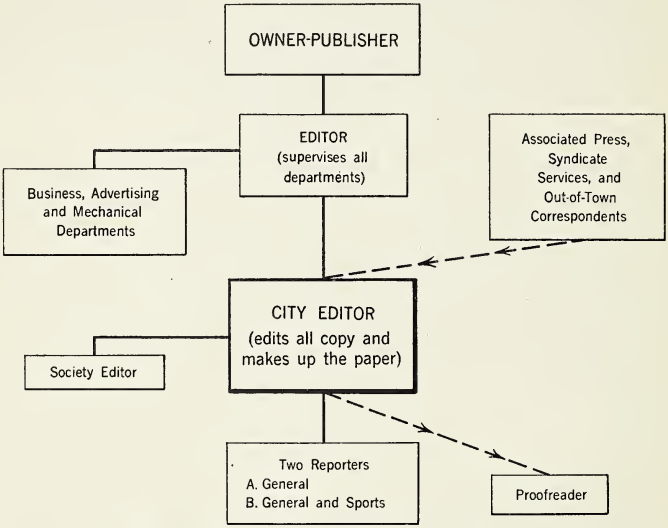
Population of village	765
Approximate circulation	678
Total force employed (all departments)	3
Reporters (all editorial employees gather news)	3
Copyreaders	0
Proofreaders	2

Variations in number of employees and their duties depend upon a multitude of factors, chief of which is competition. Number 4, for example, is a suburban newspaper published within 40 miles of a large city. But some newspapers of a comparable size, farther removed from metropolitan competition, have five or six full-time reporters, a special correspondent or two, a leased wire news service, a telegraph editor—and twice the circulation of No. 4.

One study made of 20 newspapers in cities ranging from 200,000 to 300,000 population reveals that their editorial employees range from 25 to 68. The average newspaper of that group, however, has

50 distributed as follows: 16 reporters, 8 copyreaders, 2 editorial writers, 3 librarians, 3 women's department workers, 2 business and market employees, 4 in the sports department, 3 photographers, and 2 artists or retouchers.

The monthly editorial budgets of these 20 papers range from $7,000 to $28,000 but average $20,000, distributed as follows:



SIMPLIFIED ORGANIZATION CHART OF A SMALL DAILY

editorial payrolls, $11,000; syndicates, $2,410; state news coverage, $1,000; wire service, $3,600. The percentage of total costs averaged: 60 for staff, 13 for syndicates, 5 for state news, 20 for wire news.

APPENDICES

I. NEWSPAPER TERMS

Newspaper men, like other craftsmen, have a language of their own. It consists of slang, technical terms of the editorial rooms, the print shop, and the pressroom, with some of the characteristic abbreviations and contractions that have been found useful. The competent copyreader must be familiar with all of these, as they form a kind of universal newspaper language that facilitates work. Following are some of the words and expressions most frequently used.

A

ABC—Abbreviation for Audit Bureau of Circulations, an organization compiling statistics on circulation.

Ad—Abbreviation for advertisement; generally, display advertisements.

Add—Additional news matter; matter to be added at end of news story as Add at End Fire, Add 1 Fire,: Add 2 Fire, etc. Also used in adding to lead of "running story," or to insert, as Add 1 Lead Fire, Add 1 Insert A Fire, etc.

Ad-side—That part of the newspaper composing room devoted to the setting in type of advertisements.

Advance—A story about something not yet happened, hence often to be held for a specified release date.

Agate—Type 5½ points in depth; smallest used by modern newspaper. Column lengths and advertising space are generally measured in agate lines.

This is 5½ point type, or AGATE

Ag. b.f.—Agate bold face type; black-faced agate.

Agony column—The personal want-ad column.

Alley—An aisle in a print shop, as ad-alley, linotype alley, Sunday alley.

All in hand—When all copy has been given out to compositors it is said to be *all in hand.*

All up—When copy is set it is *all up.*

A.M.—A morning newspaper.

Angle—A *slant* or special aspect of a story.

Angle bars—Printing press attachments that turn paper into folder or in new direction.

AP—Associated Press.

Art—General term for all newspaper illustrations.

Assignment—Any news - gathering task allotted to a reporter. He may be assigned to obtain a newsstory, or one angle of such a story, or pictures, etc.

Assignment book—The city editor's record of assignments given out to reporters. Usually there are "day" and "night" books.

Astonisher—Newspaper slang for exclamation mark.

Ax-grinder—An editorial dressed up as news.

B

Backroom—The mechanical section of a small newspaper plant, as distinguished from the *front office.*

Bad break—Term used when body type begins new column with scant line, or quad line, causing awkward appearance. Also when long story finishes a column on end of paragraph, giving reader erroneous impression story is at an end.

Balaam—Copy or type held over as *standing matter.*

Bank—Table on which type is kept; also lower portion of headline.

Banner—A headline stretching over the top of a page. Also called *"streamer"* or *"line."*

Bastard type—Type that does not conform to the standard point system.

Beat—Newspaper slang for a news item that is the exclusive property of one paper; a *scoop;* also applied to special territory assigned to reporters, as city hall beat, federal building beat, police beat.

Ben Day—The name applied to a mechanical process for shading zinc line engravings.

B.f.—Abbreviation for bold face or black face type.

Blanket head—A headline topping all of the columns occupied by a given story or newspaper department. It may *blanket* both text and pictures.

Bleed—A cut *bleeds* when it runs to the edge of a sheet. Cuts often bleed in magazines, seldom in newspapers.

Blind interviews—An interview story in which the interviewed person is not revealed, *e. g.* "a highly placed official" or "a spokesman for—." Also called a *lamppost interview.*

Body type—The type in which the greater part of the newspaper text is set, generally 7 or 8 point.

Boilerplate—Name applied to news matter and features purchased from syndicates in the form of thin metal plates which are attached to metal bases when it is desired to print them.

Boil it down—A copydesk expression for reducing wordage of a story.

Border—Strips of type metal used to form boxes about headline or story. These borders come in many forms—stars, dots, wavy lines, double lines, etc.

Box head—A headline inclosed by thin strips of metal forming a box.

Box story—A newsstory or feature inclosed by a "box."

Break—The point at which a story turns from one column to another; a story *breaks* when it becomes available for publication; news is said to *break* when it happens.

Bromide—A hackneyed expression; a *stereotype;* a *cliché.*

Bug—Any type ornament used in a fancy headline or by the side of a cut or layout; also a Morse telegrapher's sending apparatus.

Bulldog—Name given an early edition or one printed out of regular hours.

Bulletin—Last minute news regarding some important development in a story; it is generally set in heavier type than the body of the story and precedes it. The headline on it reads simply "Bulletin." Each newspaper has its own typography for bulletins.

Bullpup—Name given first mail edition of Sunday newspapers.

Byline—A signature to precede a newsstory, as "By John Smith."

Byline story—Any signed story in the newspaper.

C

Cablese—Abbreviated or coded copy sent by cable (*See Appendix III*).

C. and l.c.—Abbreviation for capital and lower case letters.

Canned copy—Copy released by press agents.

Caps—Abbreviation for capital letters.

Caption—Literally, any heading, but used specifically in regard to picture headings and accompanying text; hence, a *cutline.*

Case—The type cabinet at which the printer works.

Catchline—A guideline or slugline.

Chairman—Printers' union title for head of office branch, or chapel.

Chalk plate—Plate used for making engraving in process now little used. Metal plate is coated with chalk, in which engraving is scratched, and molten metal is cast on finished product.

Challenge—A copyreader may challenge a story, *i.e.*, question its authenticity, to the head-of-the-desk.

Chapel—Unit of printers' union.

Chase—Metal frame, equipped with *footstick, clamps* or *quoins,* into which are placed type and halftones making one complete newspaper page; it is a *form* in the completed stage.

Check up—A copyreader may check up or verify a story.

Cheesecake—The slang news photographers commonly use for pictures generous in revelation of female legs.

Circus makeup—A method of making up a newspaper's pages in which the columns are broken up by many headlines of various sizes, and many kinds of type are used, creating a rather freakish effect.

City editor—The editor in charge of the city room; one who handles local news.

City room—The room in which local news is handled.

Clean proof—Proof needing few corrections.

Clips—Abbreviations for clippings from current newspapers or from files in morgue.

Clipsheet—A sheet, usually printed, containing several publicity stories which can be clipped.

Col.—Abbreviation for column.

Coloroto—Rotogravure in colors.

Comp.—A compositor or typesetter.

Condensed type—Narrow type, as opposed to that of standard width.

This is 8-point Cheltenham bold CONDENSED.

Here is a sample of the same type, STANDARD.

Copy—The term applied to all news manuscript; also, any illustrations to be reproduced by photoengraving.

Copyboy—The boy who carries copy from copydesk to composing room and runs other errands; an *office boy.*

Copycutter—A composing room functionary who divides the work of typesetting among the various linotype operators. He derives his name from the fact that he *cuts* the news manuscript into small portions, enabling it to be set more rapidly by division of labor than would be the case if each operator were given a complete story of varying length. Each portion or *take* is numbered so the story can be assembled accurately, even though half a dozen operators may share the labor of setting it. All of the newspaper text, including the headlines and cut captions, is handled by the copycutter.

Copyholder—In proofroom practice one proofreader holds the proof of the type matter and makes corrections and a second one holds the copy and reads it aloud for comparison purposes.

Correspondent—A person, often working on a *string,* who is authorized to send news from out-of-town points.

Cover—To get all available news about an event.

Credit line—A line giving source of copy or illustration.

Crossbars—Printing press attachments for guiding or turning the print paper.

Crossline—A line of the headline centered, separating decks or banks.

Crusade—A newspaper campaign for a reform.

Cub—A beginning reporter.

Cut—Any metal plate bearing a newspaper illustration. *To cut* a story is to eliminate some of its type. Thus a copyreader may be directed to "cut ten agate lines out of the fire story," meaning that the story must be shortened by space equal to ten agate lines in order to confine it to the room available in the page. To *cut in* a story is to reduce it to a certain space.

Cut-in letter—Large initial letter beginning a paragraph. See *stick-up letter.*

Cutline—The caption for a cut, consisting of *overlines* and/or *underlines.*

Cutoff—A *rule* placed across one or

more columns to separate boxes, cuts, layouts, page datelines, and advertisements from the rest of the page. The cutoff rule is intended to guide the reader and avoid confusion. A double cutoff consists of two rules together, in some cases a light one and a heavy one.

D

Dagger—A reference mark.

Dateline—The line at the top of each page, giving the date on which the newspaper is published; also the line giving the point of origin of a telegraph, cable, or radio story. World capitals in datelines generally are printed in capital letters, with the name of the country omitted except in cases where confusion is likely to arise.

Dash—A short line separating parts of head, stories, etc.; a punctuation mark.

Day side—A newspaper employee working days is on the day side.

Dead bank—Composing room term applied to the *rack* on which is placed type no longer available for use, whether in the form of stories, parts of stories, or headlines.

Deadline—The last moment to get copy in for an edition.

Deal—The head of a copydesk passes out or *deals* copy to his copyreaders.

Deck—A *bank,* i.e., a section of a headline.

Desk—A copydesk.

Desk editor—An editor directing reporters or copyreaders.

Devil—The printer's apprentice.

Dingbat—Printer's term for ornament used in headline or with cuts. Also a boxed story, generally one spread over a number of columns.

Dinky dash—A special form of dash used in lieu of subheads, or to separate a number of short items.

District man—A reporter covering a district of a community, often a *legman.*

Dog-watch—After the newspaper has finished issuing its regular editions for the day, and staff and desk men have gone home, one copyreader generally is kept on duty to watch for stories suitable for replates and extra editions. He is sometimes called the dog-watch man, or the lobster-trick man, and will have working under him one or two reporters and the necessary mechanical force.

Dope—Advance newsstory material, mostly gossip and rumors.

Double leading—If a story does not fill the required space, it is *leaded* (lĕded) *out,* by placing thin strips of metal, from one to three points thick, between the linotype slugs. If one lead between lines is not enough, two leads are used; this is *double leading.* First-page articles and editorials often are double leaded.

Doublet—Item, word, or passage accidentally set twice and repeated in same paper. Same as *dupe.*

Double truck—A two-page advertisement or editorial layout made up as a single unit.

Down style—The newspaper style in which a minimum of capital letters are used.

Drop head—Headline accompanying a streamer line and based on the same story; also called a *read out.*

Droplines—Stepped lines, such as those that make up the top part of a headline:

TWO DROPLINES
FORM THIS HEAD

Dummy—Diagram or *layout* of a newspaper or magazine page, showing the position each story and picture is to have.

Dump—Type is always dumped, *e.g.,* into galleys.

Dupe—Contraction of duplicate. News items identical as to facts, printed by mistake in the same copy of a newspaper, are *dupes.* Same as *doublet.* Also, carbon copies of newsstories.

E

Ears—Little boxes on either side of the newspaper title plate on first page; generally they carry weather prediction, circulation figures, edition name, or some like feature as text.

Editorialize—To express an opinion in a newsstory or headline.

Electrotype—A duplicate of a photo-engraving, cast from a mat made from the original cut.

Em—The square of any given size of type; formerly it was the space occupied by the letter M. An *en* is one half the width of an em. Ems pica (12-point) are used by the printer in measuring column width and the length of type lines.

Etaoinshrdlu—A pi line made by the compositor running a finger down a row of keys on his typesetting machine.

Exchanges—Where one newspaper exchanges copies with another, these copies are called *exchanges,* which are examined and studied regularly. Most large papers have an exchange editor to perform this duty.

Exclusive—A newsstory is exclusive when it is the property of only one newspaper—a *scoop.*

F

Fake—A falsified story.

Fat Head—A headline too large for space allowed for it.

Feature—To give special prominence to a story. Any story that may not be news, strictly regarded, yet is timely and interesting may be called a feature. The word is also used to denominate the most important or interesting element in a story.

File—A correspondent *files* a story when he dispatches it by wire or by radio. All newspapers keep *files* of their back copies.

Filler—Short items that may be placed almost anywhere on the page, as distinguished from stories bearing top heads.

First-day story—A story published for the first time; a story dealing with something that has just happened.

Fingernails—Printer's slang for parentheses.

Five W's—*Who? What? When Where? Why?*—and *How?*

Flag—The first-page nameplate of the newspaper; the editorial heading; a lead sticking up in the midst of a column of type to warn the printer that a correction or an addition is on the way.

Flash—A bulletin by telephone, telegraph, or radio, that conveys the first brief word of an event that has just taken place.

Flimsy—A thin, carbon copy of a newsstory.

Flop—An illustration reversed in an engraving is said to be *flopped.*

Flush and indent—A direction to printers, meaning set the first line of the copy flush, without paragraph indention, and indent the remainder one em or more at the left.

Flush head—A headline set flush to the left with a ragged ending of lines to the right.

Fold—The point at which the newspaper page is folded in half. All important news is *played* above this fold.

Folio—A page; the page number.

Follow, follow up—A follow story is one based on a story previously published; it gives later developments. Same as a second-day story. Also, a subsidiary story following a big lead, and relating to the same or a similar subject.

Follow copy—Directions to printers, meaning set the copy exactly as it is written. May also be used in referring proof back to proofroom for correction.

Folo—Abbreviation of *follow.*

Font—A complete set of type of one size and style.

Footstick—The heavy metal bar at the bottom of a chase, used in locking

it. The footstick provides purchase for the *quoins* or *screws* used to clamp the *form* shut.

Form—In newspaper parlance, a page of type, locked within a chase and ready for the press.

Fotog—Abbreviation for news photographer.

Front Office—The section of a small newspaper plant where the public is met, as distinguished from the *backroom.*

Fudge box or jigger—A mechanical contrivance consisting of a clamp in which linotype slugs can be locked and the whole then sent to press as a part of the first page. The fudge box is used for late news bulletins and sports scores. It obviates the necessity of frequent replates and makes for increased speed in presswork.

Furniture—Pieces of wood or metal of less height than type which are packed around the type, if needed, to make it possible to lock up and *justify* a form.

Future—A note about a story that will develop later; kept by the editor in a *futures book.*

FYI—"For your information."

G

Galley—Metal tray on which printer keeps type ready for use.

Glossy—A shiny photographic print —preferred by photoengravers.

Goodnight—A reporter takes a goodnight from his boss when he goes off duty; the word is also used to indicate when the news section of a paper is closed.

Grapevine—Miscellaneous time copy, as good six months hence as today, which is edited, headed up, set in type, and stowed away against a time when emergency filler is needed.

Graveyard shift—Same as *dog-watch* or *lobster-trick.*

Green proof—First proof taken; therefore, proof that is not yet corrected and that carries typographical errors.

Guideline—The indispensable *slug* or title given each newsstory as a guide to both copyreader and printer. Thus a political story might be called "Pol," and each section would be so marked, while the headline would bear the same designation; for example, "Add 1 Pol," "Add 2 Pol," "Pol 8 head," Pol 2 head," "Insert Pol," "Precede Pol." Each guideline is calculated to give a hint as to the nature of the story.

H

Hairline boxes—Shallow little one-column boxes made of border rule that prints in extremely fine lines.

Half stick—Matter set in one half-column measure.

Halftone—See photoengraving.

Handout—Copy supplied by press agent.

Hanging indent—Matter set with top line full and flush and remainder indented one em at left.

Head—Headline.

Head-of-desk—Person in charge of copydesk, whether city editor, one of his assistants, or copyreader.

Hellbox—Box or other receptacle where discarded type and furniture are thrown.

High leads—Leads (lĕds) sticking up in the columns in such fashion that they will print. "It is the printer's business to push them down so they will not show.

High lines—Lines of uneven depth cast by faulty linotype; when they appear in print they are particularly black.

Hold for release—Term indorsed on copy that is not to be published until a specified time.

Hold presses—When news of superlative importance breaks, the presses may be held until it can be put in type.

Hole—Any vacant space on a page.

Hook, spike—Discarded copy is placed on the hook, or spiked, by the city editor or head of the desk. Also,

linotype operators work "from the hook" on which the copycutter places the various *takes* of a story.

Human interest—Any pleasant little news oddity about people; stories with conversation and action, but not necessarily with *straight news*.

H.T.C., H.T.K.—Head to come, or "hed to kum," indorsed on copy indicates the story is *running* and headline will follow.

I

Indent—Type matter is indented when the usual paragraph form is disregarded and the lines are begun at some specified distance inward from the margins. Thus matter may be indented one em at the left, or one em at the end of each line, creating a little white space area and emphasizing the text so treated. Matter also is indented for initials of varying size.

Index—An index of the day's news, usually on the front page.

I.N.S.—International News Service.

Insert—Matter intended to be incorporated within the body of a story after the latter has been sent to the composing room.

Intertype—Trade name for a type setting machine very similar to the Linotype.

Interview—A story based on an interview.

Italics—Type the letters and characters of which slant to the right. First used in 1501 in an edition of Virgil by Aldus Manutius and dedicated by him to the Italian states of that time.

Itals—Abbreviation for italics.

J

Jump—The continuation of a newsstory from one page to another under another head. The part that is continued is called the *jump* and the whole story is a *jump story*.

Jump heads—Headlines for a story that is continued from one page to another.

Jumplines—The continuation lines of a story jumped from one page to another: "Continued on Page 12," "Continued from Page 1."

Justifying, justification—Spacing out the type so that a form may be locked up; spacing out a single line of type to fill the required column width.

K

Kill—Type is killed when it is discarded as useless and thrown into the hellbox.

L

Label head—A dull, lifeless headline with no more interest or originality than the label of a tomato can.

L.C.—Abbreviation for lower case, meaning small letters, not capitals.

Lead (*lēēd*)—Introductory sentences or paragraphs of newsstory; the big newsstory of the day; there may be substitute leads (sub leads) or new leads, adds to lead, and inserts in lead.

Lead (*lēēd*)—A tip which may lead to a story.

Lead (*lĕd*)—Thin metal strips one, two, and three points thick, used to space out lines of type; also the process of spacing out. The rule of the expert printer is always to lead out from the tops of the columns and a bit around subheads or short dashes; never between paragraphs to any great extent.

Leaders (*Lēēders*)—A row of dots, often used in statistical work, sports summaries, etc.

Legman, legger—A reporter who gets the information and telephones it to a *rewrite* man at the home office.

Library—A newspaper's collection of books, files, etc.; a *morgue*.

Line engraving. See photoengraving.

Linos—Abbreviation for linotype, a type setting machine.

Lobster-trick—See **dog-watch.**

Local—A local newsstory; often a brief item, a *personal.*

Localize—To stress the local angle of a story.

Local News Room—The *city room,* the workshop of the city staff.

Logotype—A single type containing two or more letters, a syllable, an entire word, thus: *ff, fi, ing, the.* Some cuts, such as a miniature reproduction of a newspaper's name plate, or a signature, are also called logotypes.

Ludlow—A machine (typograph) casting slugs from hand set matrices, from 6 to 72 points in size. Generally used for display advertising or headlines.

M

Magazine—That part of a type setting machine which contains the brass matrices of the different letters and characters. Every time the operator presses a key on the keyboard, he releases a matrix from the magazine.

Makeup—The art of arranging pictures and news matter in the most effective and artistic manner throughout the paper.

Makeup man—The printer who makes up or assembles one or more pages. He is not to be confused with the editorial worker known as the *makeup editor,* often called the night editor, or the news editor, who plans the makeup.

Markets—The general name given to the pages or columns devoted to news of the financial, grain, livestock, and produce markets. Market boxes are characteristic to these pages and market tables are set in agate type.

Masthead—The matter printed in every issue of a newspaper, usually at the top of the editorial column, stating the title, publisher, place of publication, etc.; from the nautical term indicating the top of the mast from which a flag is flown, hence also called *flag.*

Mat—Abbreviation for matrix.

Matrix—The little brass mold used in linotype, monotype, and typograph machines for type casting. Also, the papier-mâché impression of a photoengraving or a page of type upon which metal may be cast.

M. E.—The managing editor.

Merg.—A linotype, abbreviated from Mergenthaler, the inventor of the linotype.

Mill—A reporter's typewriter.

Milline Rate—Advertising rate per agate line per million copies circulated.

Minion—Seven-point type, used by some newspapers as a body type.

This is 7-point modern type.

THIS IS THE SAME TYPE, CAPITALS.

THIS IS THE SAME TYPE, SMALL CAPITALS.

This is the same type, italics.

This is 7-point type or MINION, UPPER CASE and lower case.

Miscellany—The name applied by country newspapers to plate matter consisting of miscellaneous filler items, short and long, in handy shape to fill space on dull days.

Monotype—A type casting machine that makes a single character at a time, as opposed to the full lines of the linotype machine.

More—Written at the bottom of a page of copy indicates *more to come.*

Morgue—The newspaper's repository for clippings, photos, and all types of reference material.

Morse Code—The code used by telegraphers.

Mortise—A cut-away section of a photoengraving into which type can be inserted.

Must—When "must" is written on copy by the proper executive, it must be published.

N

Nameplate—The large heading giving the paper's name, on the front page.

News Summary—An index or a summary of the days news, usually on the front page.

Night side—Newspaper employees on night shifts are on the night side.

Nonpareil—Six-point type. Also, the unit of measurement for type widths in newspaper composing rooms—thus a cut may be 50 agate lines deep and 20 nonpareils wide. The pica (12 point) unit is used generally for display advertising widths. Also nonpareil slugs for spacing between columns.

This is 6-point type, or
NONPAREIL.

O

Obit., Obituary—A biography of a dead person.

Outlined cut—A halftone of which the background has been cut away. See *vignette.*

Overline—The caption above the cut.

Overs, overset—Type set in excess of the amount allotted and therefore crowded out of the paper for lack of room. Each editor—city, telegraph, cable, and sports—is given a stipulated amount of space for his news; any type in excess of this is *overmatter, overset, overs.* Where there is an insufficient quantity of matter in type, the paper is *underset.*

P

Pad—To make a story long by padding it out with words.

Page proof—The proof of an entire page, taken only in exceptional cases to guard against serious mistake.

Patent insides—Name given to *ready-print* inside pages bought from service agencies and syndicates by country papers. Also called *boilerplate.*

Phat, fat—To phat type is to hold it for possible repetition; it is then called phatted type. A fat take or a fat page is a take or page with many cuts or other matter that does not require setting, making the printer's work easy. Fat type is extended type and thin type is extra-condensed. A fat line is a line that cannot be set in the allotted space; a thin line is a line that is too scant.

Phillips' Code—A system of abbreviated Morse Code symbols by old-time telegraphers. To them, "prans" meant "the President today sent the following nominations to the senate."

Photoengraving—A picture photographed on metal, which is then given relief for printing reproduction by being etched either chemically or electrolytically. A *halftone* is a photoengraving photographed through a screen, with the dots in the light sections etched away to offer little printing surface. A *line engraving* or *zinc etching* is a *photoengraving* made without photographing it through a screen.

Pi—Type that is mixed, disarranged, and therefore impossible to use; a jumbled heap of type, as when a page form is dropped and broken up.

Pica—Twelve-point type; see ems, ems pica.

Pickup—Type already set that is to be incorporated with a new lead or other fresh matter—"End new lead; pick up old story as trimmed and corrected."

Pig iron—Heavy, serious newspaper copy.

Pix—Abbreviation for pictures; any newspaper illustrations.

Planer—The wooden block used by printers to smooth down the surface of a form filled with type as it is being locked up.

Plate—A page of type cast in metal ready to be locked on to the press.

Play Up—To give prominence to.

P.M.—An afternoon paper.

Point—The unit of measurement in which type sizes are designated; approximately 1/72 of an inch.

Police blotter—The police sergeant's record from which police news is taken by the reporter.

Policy story—A story written to serve the publisher's policy.

Pork—Matter saved from one edition and reprinted in another. Also used with regard to time copy.

Precede—Matter intended to precede a newsstory. It may be a bulletin or merely some pleasant or noteworthy feature of the main story; it may be inclosed in a box or it may be plain type.

Press agent—A person hired by an institution, corporation, actor, etc., to *contact* the press and secure publicity. He issues *releases*.

Proof—An impression of type taken on paper for the purpose of making corrections and alterations.

Proofreader—One who corrects mistakes in typesetting by reading proofs and sending them back to the printer for revision.

Public relations—The science and art of attitude control; a *public relations man* seeks to create public favor for the interest hiring him. His field is broader than that of the press agent.

Puff—A personal publicity story.

Pull—Proofs are always pulled from the type.

Pull in—To publish matter without waiting for the proofroom's typographical corrections is to *pull in* the type. This is rarely done except in emergency cases where the story is important, press time is near, and there is need for great haste. Such type is also said to be *railroaded*.

Punch—Stories and headlines with punch are those with vigor, strength, snap, instantaneous appeal. Punch words are short and full of action—nab, trap, plot, etc.

Put to bed—A paper has been put to bed when plates or type have been *locked up* and the press is *ready to roll*.

Q

Q-A stuff—Question and answer copy, as in court proceedings. Question and answer are run in one paragraph without quotes.

Quad—A blank type character or space the width of which equals its height.

Query—A brief mail or telegraphic synopsis of a story sent to a newspaper by a correspondent, who also states the number of words available, as: "Seven killed, ten hurt in powder mill explosion here—1,000." The news executive then orders the quantity desired and the correspondent is paid on this basis.

Quotes—Quotation marks; a part of a story quoted.

R

Rack—Cabinet in which galleys of type are kept.

Railroad—To rush copy to the composing room without reading it carefully; the copyreader pauses only to see that it contains no dangerous or inaccurate statements and to write subheads and a headline. See *Pull in*.

Release copy—Copy that is not to be published until a certain release date. Important documents of state, such as the president's message, come to the newspaper in this form.

Replate—To recast a page of type to insert an important but late story.

Revise—A second proof of type, made after it has been corrected, taken for checking purposes.

Rewrite—Each large newspaper has a battery of rewrite men, picked for their ability as writers, who receive information over the telephone and write

it up, rewrite poorly written stories of all kinds, and boil down the matter received from news agencies.

Rim—The outer edge of the copy-desk *horseshoe,* where copy-readers sit, as opposed to the slot, or inside where the executive or *sit-in* man has his post.

Ring—To draw a ring around some word or symbol in news manuscript; a ring around an abbreviation indicates to the printer that it should be spelled out; in other cases it means the word should be abbreviated; some copyreaders "ring" each period.

Ring bank—The composing room stands at which corrections are made in type.

Ring machine—Linotype machine devoted to purposes of making type corrections.

Ring man—Printer who corrects type.

Roto—Abbreviation for rotogravure.

Rule for insert—A direction to the printer, meaning that rule shall be turned in type for insert to be placed in body of story.

Rule for pickup—A direction to the printer, meaning that he shall turn a rule as a sign that type already set shall be picked up and incorporated with the story.

Run—A story already printed has been run; a reporter's run is his *beat* or the route he takes on his regular coverage.

Run-around—Body of type to be set around odd-measure cut, as in fiction or feature magazine.

Run flat—To set the manuscript in type as it stands, without revision. When this direction is given to a copyreader, it means that he shall leave the story unchanged.

Run in—To incorporate two sentences or more into one; to incorporate a long list of names or like matter into one paragraph.

Running stories—These are stories sent to the composing room in short sections, each of which ends with the end of a sentence or paragraph and is marked "more," to signify that additional copy is to be sent along.

Rush—Copy to be handled quickly is so marked.

S

Sacred Cows—Personalities or institutions given special newspaper favor.

Schedule—The list of available stories and pictures compiled each day by the city, telegraph, cable, sports, and news editors; the draft of a page, showing each story and picture in the position in which it is to appear; a *dummy* page, with the heads, type, and pictures pasted in as they will appear.

Scoop—A story that is the exclusive property of one newspaper, possession of which means a victory over a competitor; a *beat.*

Second-day story—A follow story based on one that already has appeared. This type of story also carries a second-day head, conveying the hint that it records not a fresh event, but developments.

Second front page—The front page of a second section.

Sectional story—A story sent to the printer in *takes* or one with various angles played up under different headlines.

See copy—A direction to the proof-room, meaning look up the original manuscript and compare it with proof, which appears to be wrong or to have something omitted.

Set and hold for release—A direction to the printer to set matter in type and hold for orders.

Set flush—This order means to set without paragraph indent or margin. Lines may be set flush to the left or to the right, but generally it is the former.

Shank—The main body or stem of a unit of type.

Short—A brief item; a *filler*.

Shoulder—The top surface of type, on which the character is made.

Shouts—Slang for exclamation marks; *see astonisher*.

Sit-in man—The assistant who substitutes for the city editor or other news executive as head of the copy desk.

Sked—Abbreviation for schedule.

Skeletonize—In copy sent by wire unnecessary words are omitted, hence it is skeletonized.

Slant—An angle of a story; a story is *slanted* when a certain aspect is played up for policy or other reasons.

Sleuth—Newspaper slang for reporter who specializes in stories that require exhaustive investigation, detective work.

Slopover—Type crowded out of a form.

Slot—Copydesks generally are built roughly in the form of a horseshoe. The small inclosure is the slot and here the head-of-the-desk holds forth.

Slotman—The head of the copydesk.

Slug—Linotype line; also strip of metal thicker than a lead and used for same purpose of spacing out lines. Guidelines also are called slugs and naming a story is termed slugging it.

Slugline—See Guideline.

Small caps—Small capital letters, part of each font, as opposed to full size capitals.

THIS LINE IS IN SMALL CAPS.

THIS LINE IS IN REGULAR CAPS.

Soc—Abbreviation for society, used to designate copy intended for society columns.

Space—Blank units of type used to space between words; the linotype operator handspaces between the letters of the words when he finds a line too short for the *spacebands* to fill it out.

Spike—A story is spiked when it is stopped, often by spiking it on spindle.

Spot news—News gotten firsthand on the spot where it happened, hence fresh and live news.

Spread—An elaborate pictorial layout; a double spread is one across facing pages; a spread may also be a big story and auxiliary stories.

Squib—A short news item; a *filler*.

Standard type—Type of standard width. *See* **condensed type.**

Standing boxes—Type boxes that are kept on hand in skeletonized form, ready to be completed when the figures or other data arrive. Standing boxes are kept on hand for baseball scores and elections, in order to facilitate the handling of returns.

Standing ads, tables, etc.—Same as standing boxes and heads.

Standing heads—Headlines that do not change and therefore may be kept on hand ready for instant use.

Step lines—Same as droplines.

Stet—From the Latin, meaning "let it stand." Used to indicate that matter marked for correction or omission is to remain as it was originally.

Stick—The composing stick or type holder used by the printer who sets type by hand. A *stickful* is about two inches of type. When a copyreader is directed to "trim a stickful" from a story it means that he is to shorten the story by about two inches. The part on linotype machines that holds the type lines is also a stick.

Stick-up initial—A large initial letter protruding above the normal type line.

Stone—The imposing stone upon which the printer makes up the page; it may be of either stone or metal.

Straight news—A plain recital of news facts with no attempt at featuring or fancy writing or embellishment of any kind.

String—Clippings pasted together in a long strip or in a scrapbook.

Stuff—The raw material of a story.

Subhead—A one- or two-line head used to *break-up* a long story.

Sunrise-watch—Same as dog-watch and lobster-trick.

Syndicate—An organization either inside or outside of a newspaper office

that buys and sells newspaper and magazine features, such as comics, pictures, department articles, etc.

T

Table—The general term for any tabulation, as of figures.

Take—A small portion of news manuscript or any copy given out to machine operators by the copycutter to be set in type; a small portion of a story sent by the copyreader to the composing room.

Telephoto—A photograph transmitted by wire.

Third stick—A direction to the printer to set type one third of a column wide—used in tabulations of various kinds, lists of names, articles, etc.

Thirty—Used in some newspaper offices as closing mark for news stories. Three stroke dash indicated thus: |||, or this mark #, are now more generally used.

Tie-back—The part of a story that ties it back to something already published.

Tie-in—The part of a story that relates a contemporaneous event, or relevant information, to the news being reported.

Tight paper—A paper so crowded with advertising that the news space must be reduced. It is the opposite of a *wide open* paper.

Time copy—Copy set in type and held for future use.

Tip—A bit of information which leads to a story, hence a *lead*.

Title line—Same as signature and byline.

Toe nails—Parentheses marks.

Tombstone—When heads of the same size are placed side by side they are said to be tombstoned.

Top heads—Headlines intended for the tops of columns only. Generally headlines with banks, or decks.

Top lines—The type lines forming the top of a headline.

Tr—Abbreviation of transpose, used when letters, words, sentences, or paragraphs are to be changed in position. Matter is "ringed" and connected by lines to indicate changes.

Trim—A term used when it is desired to have story reduced in length, either in manuscript or in type.

Turn—A story is said to *turn* when it runs from the bottom of the last column on the first page to the top of the first column on the second page. Such stories require no jump heads, as they *read* from the one page to the other. Also, a story *turns* from one column to another, under a cut, under a box, etc.

Turn rule—Meaning to invert a rule, broad side up, in the body of a story to indicate an alteration or correction is on the way.

Turn story—The story that runs from the last column of the first page to the first column of the second and therefore requires no jump heads.

Two-line initial, two-line figure—Initials and figures that are two average type lines in depth. There are also three- and four-line initials.

Typebook—A book showing various families and sizes of type.

Type high—All type is .918 inch in height—printing height.

U

U. and l.c.—Upper and lower case letters—capitals and small letters.

Underlines—Lines or text to be run beneath cuts, etc.

U.P.—United Press.

Up Style—The newspaper style in which many words are initialed with capital letters which would be in lower case when the *down style* is used.

V

Verse style—A direction to the printer, meaning set type after the fashion of poetry.

Vignette—A halftone of an irregular shape bearing little relation to any object in the picture. A *soft vignette* (pronounced *veen-yett'*) fades off into white space. See Outlined cut.

W

Wooden head—Term applied to dull, meaningless headlines that tell nothing.

Widow—A very short word, or part of a word, standing alone on the last line of a paragraph of body type.

Wrong face, wrong font—Type of different style or size than that specified, occurring in midst of text.

Y

Yellow, yellow journalism—A sensationalized story; a yellow journal specializes in sensationalized stories.

Z

Zinc—Common expression for a zinc etching, a cut without a halftone screen.

II. BUSINESS NEWS TERMS

News dealing with finance, commerce, industry, and the markets is an integral part of even the smaller city dailies. The definitions that follow are not intended to be exhaustive, but merely to enable the student copyreader to handle this type of material intelligently and to encourage research.

Financial Market Terms

Bonds—Certificates of debt, not notes, that constitute a legal claim, or *lien,* against the *property* of a company or corporation. These certificates carry a certain specified rate of interest and are payable at a time designated.

Break, Dip, Tumble; Rise, Rally, Gain, Advance, Recovery—The first three refer to varying shades of a *lowering* of the quoted prices of stocks; the latter five refer to *gains* in the prices. Generally speaking, many of the terms used on the board of trade and the stock exchange are interchangeable; the business language of the one greatly resembles the business language of the other. This applies to the terms at the beginning of this paragraph among others.

Common stock—This stock is entitled to a *pro rata* share of the corporation's earnings after the interest on the preferred stock and on bonds and debentures is met. Often a regular rate of dividend is fixed upon and excess earnings are put into a surplus fund. Management of a corporation usually is vested in the common stock holders, who may number many thousands. They elect the board of directors either directly or by proxy.

Debentures—Bonds that constitute a lien against *securities* owned by a company or corporation, as opposed to bonds that constitute a lien against the *property* of the company or corporation.

Foreign exchange—There is trade among nations as well as among individuals, but international trade is on a credit basis. An American will buy a large quantity of goods in London. An Englishman buys merchandise in New York. No cash is exchanged by the countries affected; bills of credit merely are checked one against the other.

Longs—The *long* is the stock market *bull,* or optimist, and he is always willing to take a chance on the theory that conditions will grow better. He is "long" on stock when he buys quantities in the belief it will rise in value.

Preferred stock—This type of stock carries a fixed rate of dividends; its holders have a prior claim over common stock holders (but bonds come ahead of it) on the earnings of the corporation as regards payment of this dividend and also a first claim on the assets.

Shorts—They are stock speculators who contract to sell stock they do not possess, at the current market quotation, in the belief that it will decline and they can buy it in and later sell it at a profit. The short, or bear, is the stock market pessimist, and, in effect, is constantly betting that conditions will grow worse.

Stocks—The funds, or capital assets, used by a company or corporation in its business, usually represented by a given number of shares valued at a given amount, which generally is $100. The amount designated is the "par" of the stock. Shares of stock are bought and sold in the stock exchanges, market places for stocks, under strict regulation by the government.

Grain Markets

Atlantic ports—Ports on the Atlantic seaboard: New York, Boston, Philadelphia, Baltimore, and Newport News; Portland, Maine, also comes under this head.

At the market—Orders given to buy or sell at the best price obtainable the instant the order reaches the pit.

Bears—Believers in lower prices; market pessimists.

Boatloads, Loads—Meaning 8,000 bushel lots of wheat or corn and 10,000 bushels of oats. Received this name in days when canal boat load of grain was standard for quantity. Thus 12 loads of grain would be 12 times 8,000 bushels or 96,000.

Break—A decline larger than that of a *dip*.

Bulls—Believers in higher prices; market optimists.

Bushels—Measure. Bushel of wheat, legal standard, in U. S. is 60 pounds; corn and rye, 56 pounds; oats, 32 pounds. In Canada, wheat, 60 pounds; oats, 34 pounds. In United Kingdom bushel of wheat is 3.1 per cent larger than in the United States, making it roughly 62 pounds.

C. A. F. "Cafe"—Cost, assurance, freight. The word "cafe" is used on account of cable companies charging for 3 words when c.a.f. is used. "Cafe" being a common word, only one word can be charged for.

Carrying charge—Expense attached to carrying grain from one delivery month to another or for a certain period. Charge includes storage, insurance, interest, etc.

C. I. F.—Meaning cost, insurance, freight. Generally used in indicating sales of grain for export with all charges paid to foreign ports.

Commissions—The amount of money you pay the broker to execute your order. Out of this commission must be paid all the expenses of the commission house or broker handling the business. Likewise it is the unwritten law that he guarantee the trades. In case of the failure of the firm from which your broker bought or sold the grain, you are protected and any loss is assumed by your commission house or broker.

Cwt.—Old manner of defining 100 pounds. Should never be used. "Cwt." in England stands for 112 pounds. In the United States and Canada it means 100 pounds.

Deferred shipment—Grain to be shipped at deferred date. For instance, cash grain sold January 2 for shipment by March 1 would be "for deferred shipment."

Deliveries—Completing a contract by the delivery of the actual grain or provisions.

Dip—A small decline in the price of grain.

Discounts—Meaning cash grains or provisions are selling lower than the same article for future delivery.

F. A. Q.—Meaning fair average quality of the crop. Term used mainly in European trade. American brokers usually sell "cif"; f. a. q. business is done mainly with the Argentine.

F. A. S.—Free alongside ship.

Future trading—Trading in contracts that call for the future delivery of grain by the seller.

Gulf ports—New Orleans, Galveston, other ports on Gulf of Mexico.

Joblots—Fewer than 5,000 bushel lots of wheat, corn, or oats. Minimum amount of wheat, corn, or oats that can be traded is 1,000 bushels.

Limited orders—Orders given to be executed at a certain or "limited" price.

Liquidation—A general buying or selling movement on the part of traders or speculators to close outstanding contracts.

Longs—Generally used to indicate traders or speculators who have bought grain.

Margins—Amount of money a speculator or trader deposits with his broker or commission house to guarantee the latter against loss in case of decline in grain.

Northwest—Usually used to indicate North and South Dakota and Minnesota, the three "northwestern" spring wheat states.

Opening of navigation—The date on which lake navigation opens. Boats try to clear from the port as soon as possible thereafter.

Open orders—These are orders given to be executed at a certain price sometimes perhaps months in advance. Thus an "open" order might have been given January 2 to sell 5,000 bushels May wheat at $1.18; it might have remained in force until January 28, when the market advanced to that figure. Open orders remain open until either filled or canceled.

Pit—Circular pits on the exchange floor where the various brokers execute their orders.

Premium or premiums—Meaning that the cash grain is selling at a higher price than grain for future delivery.

Primary markets, Terminal markets—Leading points of accumulation for cash grain, like Chicago, Kansas City, St. Louis, Minneapolis, Duluth, etc. There are 12 of these points.

Private terms, P. T.—Meaning price not given.

Provisions—Meaning pork, lard, and ribs, the only hog products handled openly in a speculative manner.

Rally—An advance in the price of grain or provisions, usually used to indicate an advance after a dip or break.

Realizing—Meaning buyers or sellers are taking profits.

Rye terms—Meaning condition of grain on arrival guaranteed by the seller. Seldom used by the American trade.

Shorts—Generally used to indicate traders who have sold grain.

Stop loss orders, stop orders—forced purchases or sales, as the case may be, due to the exhaustion of margins. Also used to close out trades to prevent excessive losses. Thus a trader might buy wheat at $1 per bushel and put in a stop loss order to sell at 98 cents, regardless of the amount of money he had up for "margin."

Tons or ton—In referring to business from the United States or Canada, a ton of 2,000 pounds, or 33⅓ bushels wheat, is meant. Business from other countries is figured on basis of metric ton of 2,200 pounds, or 36.6 bushels of wheat, roughly figured as 37 bushels.

Visible supply—Total stock of wheat, corn, oats, rye, or barley at leading points of accumulation, including Atlantic and Gulf ports as well as Buffalo and some other points not counted as primary markets.

III. NEWS BY WIRE AND RADIO

Until comparatively recent years, telegraph and cable dispatches were filled with *cablese*—odd contractions often unintelligible to anyone but a person trained in their use. Examples:

dclrd—declared
nt—not
offl—official
rcd—received
mdfictn—modification
res—reservation
gps—G.O.P's.
nw—now
genl—general
abt—about
ntr—nature
o—of
rgd—regard
std—stated
th—that
trduz—to reduce
tno—to know
efrt—effort
max—maximum
nhs—in his
ngtiat—negotiation
blvd—believed
scald—so-called
hvin—having
lvd—lived
thr—there
kanb—can be
ants—and it is
wthr—whether
wl—will
welinfmd—well informed
kon—conference
qtr—quarter
tany—to any
amcn—American
nbr—number
nbrd—neighborhood
nnnn—an error, followed by correct spelling

Government restrictions and cheaper cable and radio transmission rates have, however, resulted in dispatches that read almost word for word as they will appear in type. Easily supplied articles and prepositions are omitted, however, and many prefixes and suffixes are joined to words. *Ex,* for example, means *from* and so *excity* would be edited to read *from the city.* Similarly, *et* is used for *and; un* implies a negative; *pre* means *before; s* at the end of a word adds an *as; cum* is employed for *with,* and so on. Turn to page 183 for an example of typical radio copy.

The principal foreign news agencies of the world are:

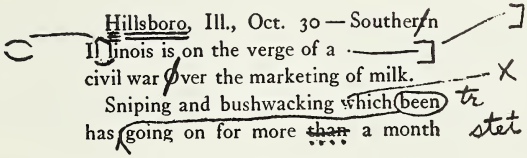
Canada.—Canadian Press, cooperatively owned by newspapers.
Finland.—Finska Notisbyran, official.
France.—Agence Havas, semi-official.
Germany.—Deutsches Nachrichtenburo (D.N.B.), government controlled.
Great Britain.—The Press Association, Reuters, Exchange Telegraph. All three are privately owned.
Greece.—Agence d'Athens, official.
Italy.—Agence Stefani, official.
Japan.—Domei Tsushin Sha, official.
Rumania.—Rado, official.
Russia.—Tass Agency, official.
Spain.—Agencia Fabra, official.
Sweden.—Tidningarnas Telegrambrya, Aktiebolag, official.
Switzerland.—Agence Telegraphique Suisse, official.
Turkey.—Agency Anatolle, official.

IV. MARKS USED IN PROOFREADING

Below are the orthodox marks used by proofreaders in making corrections for books and magazines. Usually they are penned in the margins, the marks indicating consecutively the errors in each line.

δ	Take out	⸂ ⸃	Quote marks
^	Insert	⸂ ⸃	Single q.; apostrophe
stet	Let it stand	⸲	Comma
#	More space	⊙	Period
‿	Less space	=/	Hyphen
⁀	Close up	2	2-em dash
⌉	Raise	w. f.	Wrong font
⌋	Lower	ital	Set in italic
[	Move left	═	Use small cap.
]	Move right	═	Use Capitals
⊥	Push down	/ or l.c.	Use lower case
X	Bad letter	rom	Use Roman type
□	Quad space	⌋⌉ tr.	Transpose
¶	Paragraph	⇓	Superior figure
no ¶	No paragraph	⇑	inferior figure
═	Straighten line	bf	Boldface (or spl.)
⊖	Turn over	⁄	Use this mark

Newspapers have developed a somewhat simplified and quicker usage as indicated below.



Proofreaders' marks are to be differentiated from those used by copyreaders. (See pages 79 to 92.)

V. HEADLINES FOR CLASS EXERCISES

Most newspapers have schedules, or charts, on which the copyreader will find headlines designated by a number. If, perchance, a newspaper on which a copyreader finds employment does not have such a schedule, he should paste one up for his own use. Here follow a few—made up from the newspapers indicated. They, and others which can be readily fabricated from any newspaper, will be found useful for class exercises in writing headlines for assigned newsstories.

Chicago Sun

(1)

Soldier's Fiancee Left Waiting At Altar, but Is Bride Anyway

(2)

Students Grade Their Teachers At Terre Haute

College Poll Lets Professors Know How They Stand

(3)

McNear Protests Hearing Refusal

(4)

Self-Guide Tours Help Servicemen See California

St. Louis Post-Dispatch

(1)

KILLS HIMSELF WHEN ST. LOUIS INVESTORS SEEK $600,000 BACK

Albert E. Atkinson, Cleveland 'Counselor,' Confronted by Pair — Liabilities to Clients May Total Two Million.

PAID BIG DIVIDENDS FROM PRINCIPAL

Demand by Erwin P. Stupp and Bennett C. Macgregor for Refund Followed Inquiry by SEC Representative.

(3)

SOLDIER'S HOME MAINLY HAVEN FOR POLITICIANS

44 State Employes to Care for 25 Inmates at Higginsville, Miss Cobb Tells Governor.

(4)

Belleville Man Saves Officer In Tank Battle

(5)

EARTHQUAKE APPARENTLY IN ALEUTIANS RECORDED

Shocks Approximately 4100 Miles From Boston Registered at Weston College.

(2)

Insurance and Guild Now Protect Jockeys as They Gain in Fight for Rights

New York Times

①

FARM 'BIG 4' INSIST SENATORS REJECT PARITY COMPROMISE

Chiefs of Organizations Reject Modified Plan, but Barkley Says He Has Votes to Pass It

BOTH SIDES FIGHTING HARD

Pressure by Public Is Expected Over Week-End—Farm Senators Hit Press, Radio

The text of the letter of farm lobby leaders, Page 10.

③

14 DEAD ARE TAKEN FROM TRAIN WRECK

Six Are Identified Definitely and Three Tentatively in Maryland Disaster

PULLMAN CAR IS CLEARED

B. & O. Engineer Tells Prosecutor That Fog and Smoke Obscured Red Signal

④

REPUBLICAN DINNER HELD

Curran, Host to Candidates, Urges Voters to Register

⑤

French Ship Sunk Off Tunisia

②

Woman Invalid Raises Orchid In Bedroom of Her Apartment

Proves Dealer, Who Said It Was Impossible, Was Wrong—Achievement Unprecedented in New York, She Believes

New Orleans *Times-Picayune*

①

PRESS, SCHOOLS IN SCRAP METAL DRIVE OCT. 5-24

Newspapers of Louisiana to Combine Efforts With Educational Institutions; Nelson Cites Need

②

GAMBLING AIDED BY 'SUBTERFUGE,' SAYS DR. HOLMES

Authorities Charged With 'Dodging Enforcement of Law'

③

NO GREENIES ARE INJURED IN U. S. C. TILT

All Players Will Be Ready for Auburn Battle Saturday

④

North Wins Two Over South Nine; Final Set Tonight

⑤

Queen Elizabeth Suffers Attack of Acute Bronchitis

⑥

Helmer Hurls Bees to Win Over Jax Sox at Audubon

⑦

VON KLEIST REPORTED SLAIN BY RED MARINES

⑧

DODGERS BEAT PHILS IN FINALE

VI. THE JOURNALIST'S TWO-FOOT BOOKSHELF

Newspapermen are writing folk. They have created a considerable body of literature on the history and techniques of their craft, as is attested by numerous comprehensive bibliographies. Such lists are of value to the research student, but they offer little aid to the young journalist, with a limited budget, desiring to build a personal library.

It is suggested that the beginning journalist select volumes from the following list to make a two-foot library—then, as finances permit, expand it to fill a three-foot or longer shelf. Opinion will vary as to the merits of certain items, but the newsman following this plan may be sure that he is acquiring books which have won favor among many teachers and practitioners of journalism.

Books to Build On

A dictionary.
Webster's *Collegiate* is handy in size. Don't overlook, as many do, the glossaries, biographies, etc., in the back part.

Bartlett, John, *A Dictionary of Classical Quotations.*
A standard reference work.

—— *Columbia Encyclopedia.* Columbia Univ. Press, 1942. $19.50.
A remarkably complete one-volume encyclopedia.

Hayakawa, S. I., *Language in Action.* Harcourt-Brace, 1941. $2.00.
An introduction to semantics.

—— *International Year Book,* annual publication of Editor and Publisher, N. Y. $4.00.
A surprisingly rich mine of information on newspapers, schools of journalism, press associations, journalistic books, etc.

Mencken, H. H., *The American Language.* Knopf, 1936. $5.00.
A readable treatise on the growing edge of the language.

Roget, Peter Mark, *Thesaurus of English Words and Phrases.*
Originally published in 1852. A standard book on synonyms and antonyms.

World Almanac, New York World-Telegram. $1.00 (cloth), $0.60 (paper), $2.00 (lea.).
Will answer many questions on a multitude of subjects.

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Adams, S. H., *Success.* Houghton Mifflin, 1921. $2.00.
Old—but still a readable novel of newspaper life.

Bok, Edward S., *Americanization of Edward Bok.* Scribner, 1930. $1.00.
An immigrant set new currents in American magazines by his brilliant editing of The Ladies' Home Journal.

Desmond, Robert W., *The Press and World Affairs.* Appleton-Century, 1937. $4.00.
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Drewry, John E., *Concerning the Fourth Estate.* Univ. of Georgia, 1942. $2.00.
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Lee, Alfred Mc., *The Daily Newspaper in America.* Macmillan, 1937. $3.50.
Sociological account of the daily newspaper in America.

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Shirer, William L., *Berlin Diary,* Knopf, 1941. $3.00.
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Bush, Chilton R., *Newspaper Reporting of Public Affairs.* Appleton-Century, 1940. $3.00.
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Johnson, S. P., and Harris, J., *The Complete Reporter.* Macmillan, 1942. $3.00.
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MacDougall, Curtis D., *Interpretative Reporting.* Macmillan, 1938. $3.60.
Techniques of interpretative news writing—with an explanation.

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Semi-fictional approach to problems of reporting.

Smith, Henry J., *It's the Way It's Written.* Chicago Daily News, 1921. $0.25.
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Brennecke, Ernest, Jr., and Clark, Donald L., *Magazine Article Writing.* Macmillan, 1942. $3.25.
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Olson, Kenneth E., *Typography and Mechanics of the Newspaper.* Appleton-Century, 1930. $5.00.
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Hepner, H. W., *Effective Advertising.* McGraw-Hill, 1941. $4.00.
Principles and techniques.

Thayer, Frank, *Newspaper Management.* Appleton-Century, 1938. $4.00.
Practical information on the business of running a newspaper.

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University of Georgia Press, Athens, Ga.
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Index

Abbreviations, in headlines, 240, 260; marks for, 87; style, 104
Accidents, leads for, 135; news value of, automobile, 7 *et seq.*, train wreck, 23
Accounting department, 64
Accuracy, means taken to insure, 70 *et seq.*
Achievement, factor in news interest, 22
Ackerman, Carl W., quoted, 214
Acme News Pictures, 271
Action, attracts eye, 17, in headlines, 240; in photos, appeal of, 264; words, 116
Active verbs, in headlines, 256
Adams, F. P., columnist, quoted, 15
Addison, of *The Spectator,* on news, 18
Adds, in sectional stories, 187
Adequacy, of news coverage, 42
Adjectives in news copy, 121
Adventure, factor in news interest, 22
Advertising, check-ups on returns of, 33; classified, 62, 355; department, 64; display, 62; free, *i.e.*, publicity, 164, 206–9; newspaper's reliance upon, 41, 329; percentage of in paper, 5; pyramiding, make-up, 342; reader interest of, 34–36; space for, 5, 325
Afternoon papers, editions, 352; news coverage, 18, 360 *et seq.;* routines, 377–80
Agate, lines, 290; type, uses of, 318–9
Aid to others, human desire to give, 11
Alamosa (Colo.) Courier, rocket heads in, 235
"Alleged," no protection in libel, 220
Allentown (Pa.) Morning Call, reader-interest study of, 36
Anatomy of typical newsstory, 291
Andrée story, of hang-fire type, 364
Anecdote leads, 143
Animals, news value of, 13, 25; "The Laughing Cat," (illus.), 26
Apostrophe, uses of, 101
Appendices, business news terms, 399; headlines for class exercises, 404; journalist's two-foot bookshelf, 409; marks used in proofreading, 403; news by wire and radio, 402; newspaper terms, 385
Art director, 64
Assignment book, for reporters, 326
Associated Press, copy from, 180; Clark Howell on absence of in Civil War, 14; photos, 271; services of 160; stories from, 128, 133, 141, 149, 150, 152, 154, 178
Astonisher lead, 135
Atchison (Kans.) Globe, Edw. W. Howe, of, quoted, 27
Atlanta Constitution, headline, 252; Clark Howell, of, quoted, 14
Atwood, M. V., quoted, 227
Authority, in newsstories, 128
Ayer's annual *Directory,* 30

Balance in makeup, 331
Banks (decks) of headlines, each complete, 255; functions of, 247; kinds of, 231–5; trend towards fewer, 234
Banners (*see* lines)
Baskerville type, 292
Beat men, in news organization, 66; in news gathering routines, 374 *et seq.*
Beauty, factor in news value, 20
"Beg your pardon," 203
Bell, Edward Price, quoted, 39
Ben Day, photoengraving screen (illus.), 277–8
Bent, Silas, critic of press, 48
Bentham, Jeremy, quoted, 109

Beton type, 293
Bible, quoted, 125; word source in, 114
Bickel, Karl A., on newspaper mistakes, 159; on news values, 15; on optical-correction function of newspapers, 13
Big leads, methods of handling, 316
Big spread makeup, 339-41
Bill of Rights, and free press, 56; defense for contempt of court charges, 222
Birds, as news, 25, 166
Births, news treatment of, 166
Black, Justice, news reports on, 42
Blackletter (or Text) type, 290, 294
Black Star photos, 271
Blanket headlines, 310, 342
Bleed pages, 348
Blockletter type, 290, 292, 296
Bloomington (*Ill.*) *Pantagraph,* on news authenticity, 49; headline, 231
Blueprints in magazine makeup, 348
"Bob-haired bandit," story of, 53
Bodoni type, 292, 297, 298, 315, 317, 319
Body of story, methods to develop, 148 *et seq.*
Body type, suggestions for, 295 *et seq.*
Boil down, to, 78
Boiler plate, 273
Bolton, Thaddeus Lincoln, on suspense in news, 11
Books of reference for copyreaders, 202
Boxes, guidelines for, 187; kinds of, 313; type for, 313; uses of, 315
Brace makeup (illus.), 308, 333–8
Brady, Mathew, Civil War photographer, 263
Brandeis, Louis D., on right of privacy, 54
Bridge sentence, connecting lead and body of story, 148
Brisbane, Arthur, columnist, 45; on crime news, 52
Broken-column makeup, 335
Bromides, 118
Browning, Betty, story by, 170
Bryce, Lord, on determining will of citizens, 33
Bulldog editions, 353
Bulletins, in sectional stories, 189, 360; type for, 315
Burgess, Gelett, originator of words, 112
Burns, Bob, quoted, 148
Burns, Robert, quoted, 29
Business, department, 64; news, editing of, 47, 173; terms, 399
Buswell, Guy, on newspaper readership, 30
Byline, articles and columns, 45–6; typography for, 319

Cable, copy contractions (cablese) 182, 402; copy, editing and assembling, of, 89, 181 *et seq.,* 360; editor, duties of, 66, 326
Cairo type, 293
Candid cameras and photography, 54, 212, 273
Canyon (*Tex.*) *News* (illus.), 163
Capitalization, marks for, 85; origin of, 84, 302; style, 97; in headlines, 260, 309
Captions (cutlines) for pictures, 274; typography, 276
Carrier pigeons, for transmitting photos, 272
Carroll, Lewis, creator of new words, 114
Cartoons, in makeup, 333; "wordless editorials," 62
Cartridge leads, 137
Caslon type, 292, 297; legibility of, 301
Casting box, 273
Catch-as-catch-can, method of measuring reader interest, 31
Censorship, of news, 40 *et seq.,* 49; of photos, 264; in wartime, 222
Center-balance makeup, 332
Challenge a story, to, 76
Charles II and the press, 40
Charnley, Mitchell V., quoted, 198
Chattanooga News, J. Charles Poe, of, quoted, 15
Cheltenham type, 296, 315, 319
Chester, Morrison, story by, 183

Chesterton, G. K., on use of words, 115
Chicago Daily News, exposure of rackets, 51; foreign news service of, 182; front page (illus.) 338; headlines, 249; story from, 144
Chicago Daily Times, (illus.) 346; headline, 253
Chicago Herald-American, story from, 139
Chicago Sun, example of radio copy sent to, 183; headline schedule, 405
Chicago Tribune, cartoon (illus.), "The Fifth Horseman," 38; crime news in, 52; foreign news service of, 182; headlines, 249, 251, 252; stories from, 141, 170, 180, 229
Children, news value of, 13, 25; page edited by, 37
Christian Science Monitor, crime news in, 52; policy on "constructive news," 51; foreign news service of, 182; headlines, 235, 252; story from, 145
Christmas, *New York Sun's* classic story of, 25
Church news, changing, 51
Cincinnati Enquirer, head style, 233, 235; story from, 170; front page (illus.), 251
Circulation, and editions, 355; income from, 353; manager, 65
Circus makeup (illus.), 336–7
City editor, duties of, 65 *et seq.;* in newspaper routine, 371 *et seq.*
City journalism (*see* metropolitan journalism)
City news bureaus, 160
Civil War, better news dissemination might have prevented, 14; effect on headline development, 227
Class circulation, 355
Classified ads, 62, 355
Clay County (Ill.) Republican, crime news in, 52
Clichés, 118
Cloister type, 294
Cockerill, John A., developed use of illustrations, 262
Coherence, in newsstories, 148
Colon, uses of, 100
Color, effect of on readibility, 303; future of in newspapers, 369; in headlines, 346; in makeup, 320, 331; in rotogravure, 272; type, 290
Columbus Evening Dispatch, story from, 139
Columns (by columnists), editing of, 165; folksy type, 21; news distortion in, 42; reader interest in, 34–35; source of new words, 112
Columns, length, 307; rank, 321; width, 303
Combat, element in news, 17
Comic strips, 47; "Little Orphan Annie," 32; reader interest in, 34–5; in Sunday papers, 365-8
Comma, use of, 99; cost of one misplaced, 198
Community journalism (*see* small city *and* weekly journalism)
Composing room, in newspaper organization, 65; in newspaper routines, 372
Comprehensive leads, 134
Conferences, editorial, 329, 376
Confidence of the reader, value of, 70, 198
Contempt of court, applied to reporters, 40, 56; causes for, 222, 273
Contrast, in typography, 304; in makeup, 320
Conway, Jack, creator of new words, 112
Cooper, James Fenimore, critic of the press, 47
Cooperative newspaper effort, in news gathering, 160; in reader-interest surveys, 33
Copycutter, 372
Copydesk (illus.), 72-3
Copyholder, in proofreading, 79
Copyreader, books of reference for, 202; books on work of, 411; creative work of, 72; duties of, 66, 71 *et seq.;* education of, 72; general instructions for, 96; marks used by, 82 *et seq.;* newspaper routine and, 74–6, 80, 359–64; 372 *et seq.;* reporters and, 71; rewriting by, 72, 75, 154; tools of, 82

Copyright, credit for, 223, 275; law of, 223
Corey, Herbert, story by, 144
Corrections of printed mistakes, 203
Correspondents, country, 165; foreign, 159, 182; special, reciprocal, 159; staff, 159
Cosmograph, a synthetic illustration, 263
Costello, Jerry, cartoon, "Today's Magic Carpet," 12
Country correspondence, editing, 165
Court news, editing, 173; photos and, 273; working knowledge of, 173 *et seq.;* (*see* contempt of court)
Crime news, 212; editing, 173 *et seq.,* 362–4; policies of reporting, 52 *et seq.*
Criticism, books and drama, etc., 13; reader interest in, 34-35; writers of, 46
Critics of the press, 47 *et seq.;* (*see* contempt of court)
Cropping photos, 271, 281
Crockett, Davy, quoted, 323
Crossline in headlines, 232
Crusade, conducted by newspapers, 44; lead, 136
Curiosity, how aroused in news-stories, 17
Cursive type, 294; origin of, 84
Custer (S. D.) Chronicle, story from, 165
Custom (*see* habit)
Cutlines (*see* captions)
Cutoff rules, 307
Cuts (*see* photographs)

Dallas (Tex.) News, headlines, 249, 252
Dangerous statements, typical, 216 *et seq.*
Dash, kinds of, 307; use of, 101
Dateline, of a newspaper, 307
Day city editor, in newspaper routine, 375
Dayton Herald, moveable nameplate of (illus.), 340
Dead end of columns, in makeup, 313, 345, 347
Deadlines, 357
Dealing copy, 75
Deaths, as news, 166; in photos, 266, 276
Decks (*see* banks)
Dempsey, Jack, illustrative story about, 130–2, 150–2
Dennis, Charles H., quoted, 3; cited, 31
Denver Post, circus makeup of (illus.), 336
Departmentalization of newspaper, 322
Dependent-clause leads, 141
Des Moines Register, arrows for photos (illus.), 312; headline, 235; leads, 136, 153; W. W. Waymack of, quoted, 262
Details, selection of, for headlines, 240 *et seq.;* for newswriting, 15 *et seq.*
Detroit News, headlines, 251; lead, 141
Diehl, Charles Sanford, of "The Staff Correspondent," cited, 14
Dinky dashes, 307
Display ads, 62
Display type, 296–9
Distribution of newspapers, 65, 373
Divisional headlines, 311; stories, 189
Double spreads, in magazine makeup, 348
Dropline headlines, 231
Drop-out method of measuring reader interest, 32
Dummies, in makeup, 327
Dunne, Finley Peter, on duty of newspapers, 39

Ears, use of, 313
Eastman, George, invented word "kodak," 112
Editing (*see* copyreader)
Editions, afternoon and morning, news coverage and routines of, 18, 374 *et seq.;* types of, 351, *et seq.*
Editor and Publisher, cartoons, "Today's Magic Carpet," 12; "It All Depends on the Point of View," 48; cited, 299; on libel, 217
Editorial department costs, 382
Editorials, expressions of opinion, 4, 46; reader interest of (illus.),

34–5; syndicated, 46; writers of, 64
Editorial matter, percentage of in newspapers, 5
Editorial page makeup, 342
Editorial "We," Mark Twain on, 4
Editorializing in headlines, 254
Editor-in-chief, duties of, 63
Einstein and the *New York Times,* 51
Elections, covering, 373; makeup for, 339
Elemental notes in the news, 17 *et seq.*
Emphasis in makeup, 320–2
Emporia (Kans.) Gazette, William Allen White, of, quoted, 39
End marks for newsstories or sections, 87
English journalism, crime news and, 55; freedom of, 222; headlines and makeup, 227, 323
English language, dual character of, 84; growth of, 113
Entertainment in newspapers, 47 (*see* feature stories, comics, *and* syndicates)
Errors, in headlines, 253 *et seq.;* in spelling, 199; typical, 201
Ethics, headlines and, 254; newsstories and, 47 *et seq.;* pictures and, 54, 266
European journalism, 42, 323
Eusebius type, 292
Evanston (Ill.) News-Index, story from, 136
Excelsior (body) type, 295
Extra editions, effect of radio on, 352
Eye, anatomy of (illus.), 16; range of in reading, 300; relation to newswriting, 16 *et seq.,* to typography, 300
Eyesight and copyreading, 71

Fact-opinion spectrum, 46
Fair comment and criticism, right of, 219
Fat letters, in headlines, 231
Feature, derivation of word, 177; finding the, for stories, 130, for headlines, 241; syndicates, 5, 367; various meanings of, 62, 94
Feature photos, characteristics of, 267; example, "The Laughing Cat" (illus.), 26
Feature story, adventure and romance in, 22; editing, 177–180; humor and novelty in, 24; leads for, 126; place of, in modern newspaper, 46; timeless, 178
Fiction form of newsstory development, 20, 126, 138
Fiction in Sunday papers, 367
Figurative lead, 145
Figures, in headlines, 260; in newsstories, 103
Figures of speech in headlines, 249; in newsstories, 104
Filler items, in makeup, 321; require no guidelines, 82
Financial news, editor, 66; terms, 399
First-day, copy (*see* second-day); lead 133
Firsthand copy, 163
Five W's, explained, 129; in headlines, 240; Kipling quoted on, 129; in leads and stories, 129, 364
Flatserif type, 290, 293
Flimsies, 181
Flopping photos, 283
Flush-left headlines, counting in, 230; examples of, 232, 234, 237; line lengths of, 259; originated by *Linotype News,* 231; typography of, 304
Foreign news, agencies, 402; correspondents, 159, 182; services of newspapers, 182
Foreign titles, 107
Frank, Glenn, quoted, 29, 185
Franklin Gothic type, 392
Freak leads, 144
Free advertising, 206–9; publicity, 164, 206–7
Friends, as source of news tips, 161
"From Reporter to Reader" cartoon (illus.), 69
Fudge box, 314
Futura type, 293
Futures book, city editor's, 160

Galley proofs, 78
Galloway, Ewing, photos, 271
Gallup, George H., method of measuring reader interest and habit, 32–36
Gallup (N. Mex.) Independent, story from, 166
Garamond type, 291, 297, 298; legibility of, 301
Gary (Ind.) Post-Tribune, headline, 253
Getzloe, Lester, quoted, 29
Goethe, Johann Wolfgang von, quoted, 125
Gothic type, 292
Goudy type, 294, 297, 298, 316
Gracian, quoted, 125
Grain market terms, 399
Gray, William S., cited, 299
"Great Pearl Mystery," typical fiction-like story, 20
Greeley, Horace, of the *New York Tribune,* cited, 31, 46, 210; quoted 3
Gresham's law, applied to press, 57
Grocer, compared to newsman, 38
Guidance, responsibility for, 42–50
Guidelines, pictures and, 186; place of on copy (illus.), 83, 237; schedule of, 326–7; sectional stories and, 187–9, 191; use of, 81, 185–7
Gutenberg, Johann, inventor of printing by movable types, 288
Gutters, 304

Habit, readers', as deterrent to innovation, in makeup, 323; as factor in determining news values, 36
Halftones, 278 (*see* photographs)
Hall, O. K., quoted, 157
Handouts, from press agents, 206
Hang-fire story, 364
Hanging indents, headlines, 232
Harrington, Harry F., definition of news, 27
Harris & Ewing, photo agency, 271
Harris, Benjamin, first American newspaperman, 3, 11, 14, 44
Hartford Daily Courant, story from 171
Harun-al-Raschid, method of determining reader interest, 32
Harvard Law Review, 54
Head-of-the desk, 74
Headlines, action in, 254; copy for, 236; counting in, 230; decks, 231-236; elements of, 240; experimental types of, 235; features of, 241-7; figures in, 260; follow up, 136; functions of, 228; guide for writing, 253; historical development of, 227; humor in, 251; improving, 248; jump, 233, 237, 322; marking, 237; names in, 255; oddity in, 253; putting ideas into, 241 *et seq.;* rhymed, 251; schedules 77, 236 (*see* appendix for classroom exercises); speed and polish, acquiring, 249; trend to fewer decks, 305; type for, 296–9; words for, 239
Hearst, W. R., cited, 227; newspapers, 56
Heiser, Victor, words frequently misspelled, 199
Here-and-there leads, 143
"Hireling of press," 58
History, of headlines, 227; of printing, 288
Hoaxes, in news, examples of, 179, 206
Holmes, Oliver Wendell, quoted on use of words, 109
Horseshoe shaped copydeck (illus.), 74
Howe, Ed. W., of the *Atchison (Kans.) Globe,* definition of news, 27
Howell, Clark, of *Atlanta Constitution,* on social value of news dissemination, 14
Huddleston, Sisley, quoted, 61, 185
Huddling headlines, 345
Human-interest stories, adventure and romance in, 22; leads, 125; novelty in, 24
Humor, in headlines, 258; in newsstories, 24
Hunches, value of, 358
Hyphen, in headlines, 259; use of, 103

Ideal News (body) type, 295
Identification, principle of, 128
I-Like-It, method of determining reader interest, 31
Illinois, libel law of, 215
Imagery, in headlines, 239, 252; in newswriting, 116–7
Immediacy, news value of, 18
Indentations, 317; in headlines, 232
Indians, aroused curiosity of antelopes, 17
Infinitive leads, 139
Initial letters, 319
Inserts in sectional stories, 187, 191, 194–5
Inside page makeup, 342–4; for tabloids, 344–6
International News Photos, 271
International News Service, note on, 160; story from, 135
Interpretation of news, 4, 45; pitfalls of, 205
Interviews, editing, 171; on forcing, 213; news value of, 22, 171
Introduction of newsstories (*see* leads)
Inverted pyramid (*see* pyramid pattern)
Ionic (body) type, 295
Irwin, Will, definition of news, 27
Italic type, classification, 293; origin of, 85; use of, 276, 315, 317, 320
"It All Depends on the Point of View," cartoon (illus.), 48

Jefferson, Thomas, on freedom of press, 39; on grading news, 49
Johnson, Gerald W., definition of news, 28
Jones, Sam, quoted, 29
Journalism, books on, 409 *et seq.*
Jump headlines, styles, 233, 322; writing, 237

Kabel type, 293
Kansas City Star, headlines, 234; policy of, 51; taboo of, 95
Karnak type, 293
Keyline of headline, 232
Keyserling, Count Herman, quoted, 125
King Syndicate, story from, 138
Kipling, Rudyard, cited, 46; on journalism, 11; verse quoted, 129
Knickerbocker News (Albany, N. Y.), cartoon (illus.), 12

Label headlines, 227, 254, 323
Labor news, 51
Lady Godiva story, edited, 92
Latimer, Bishop, use of "go to pot," 114
"Laughing Cat," feature photo (illus.), 26
Layouts for photos, 284
Leadered out lines, 319
Leads (lĕds), use and function of, 299, 303
Leads (leēds), classified by grammatical forms, 138; classified by rhetorical devices, 142 *et seq.;* giving guidance or amusement, 135 *et seq.;* news, 188, 360; news and feature, 125; stressing factual content, 132 *et seq.;* structure of, 126; tests for, 145; typographic emphasis for, 316; uncovering the, 129
Lee, Ivy, definition of news, 28
Leech, Edward T., quoted, 324
Legal ads, 62
Legman, 66, 374 *et seq.*
Letter A, etc., matter, 189
Letterpress printing, distinguished from offset, 276
Libel, criminal and civil, 216; defenses against, 219–20; defined, 215; duty of investigation, 220; *Editor & Publisher* on, 217; in Illinois, 215; in photographs, 266, 274; suits, causes of, 40, 216–8
Librarian, duties of, 66
Licensing the press, 40
Life magazine, cited, 265; first prospectus of, quoted, 262
Lincoln, Abraham, quoted, on writing style, 115
Line engravings, 278
Line-gauge, 289
Lines (banner, streamer, etc.), anatomy of, 231; history of, 227; inside and special page, 309; multi-

ple, 309; size of, 309; type, 299
Linotype News, originated flush heads, 231
Lippmann, Walter, on pictures-in-the-mind, 16; cited, 45
Lists, type for, 3, 18–9
Literary Digest, cited, 33
Local news, items, 164; reporters of, 162
London *Times, The,* cited, 42; make-up (illus.), 323
Longhand, caution on use of, 90
Longview (Wash.) Daily News, headlines, 252
Los Angeles Herald and Examiner, headline, 253
Los Angeles Times, headline, 234
Lower case, legibility of, 302; origin of, 85; style for, 97; use of in headlines, 260, 309
Luckiesh, Matthew, cited, 299, 301, 303
Ludlow typograph, type set on, 299

MacDougall, Curtis D., definition of news, 27
Macula, or "yellow spot," in eye, 16
Magazines, distinguished from newspapers, 4; makeup of, 347
Mail room, 373
Makeup, aesthetics, 330; big spread, brace (illus.), 308, 335–8; broken column, 334; center-balance, 332; circus (illus.), 336–7; dummy, 327; editorial page, 342; experimental, 348; inside page, 342, 346; inverted pyramid, 332; magazine, 347; off-center balance, 332–9; principles and units of, 306 *et seq.;* purposes of, 306; schedules for, 326; tabloid, 344–6
Makeup, (news) editor, duties of, 65, 324 *et seq.;* page schedules of, 326; in newspaper routine, 373 *et seq.*
Managing editor, duties of, 65, 79; in newspaper routine, 375 *et seq.*
Mandate type, 294
Maps in newspapers, 312
Markets, news of, 173; terms, 399–401; type for news of, 318
Marks, copyreader's, 82 *et seq.;* proofreader's, 80, 402
Mathews, Mitford, on words of American origin, 113
Matter A, etc., 189
Mats (matrices), (illus.), 67, 263, 267, 273
Maulsby, William S., definition of news, 28
Mayfair type, 294
McIntyre, O. O., columnist, cited, 21
McLaughlin, Kathleen, story by, 172
McMurtrie, Douglas C., quoted, 288, 306
Memphis type, 293
Men, reading habits of (illus.), 34-36
Mencken, H. L., quoted, 61, 112
Merz, Charles, editor of *New York Times,* quoted, 15
Metaphors, in headlines, 257; in news text, 117
Metro type, 293
Metropolitan journalism (*see* small-city *and* weekly journalism), copy, 181; makeup, 324; news values, 5 *et seq.,* 21, 30 *et seq.,* 164, 181; personal news in, 21, 164; reading habits, 30 *et seq.;* reading time needed for, 228; rewriting in, 72; routines, 371 *et seq.;* sectional stories, editing, 78, 187, 315, 360; staff organization of, (illus.) 63–5; 380–2; typography, 296
Miami Herald (illus.), 313
Miliams, Max P., cartoon (illus.), 48
Miller, C. R., on propaganda, 204
Milltown, illustrative stories of, 130, 150
Milton, John, on freedom of press, 39
Minneapolis Journal, story from, 145
Mississippi, laws restricting reporting, 56
Modern type, 290, 292
Modern Gothic type (*see* Sansserif)
Montgomery, James, poem, "Printing," 351
Mores (*see* taste and decency)
Morgue, in newspaper organization, 66; as source of news, 161

Morning paper, circulation, 352; news coverage, 18, 360 *et seq.;* routines, 374–7
Mortised cuts (illus.), 286
Multiple "lines," 235, 247
Murdo (S. D.) Coyote, cited, 42
Mystery, element in news value, 19

Nameplate, 309; movable (illus.), 340
Names, factor in news value, 21
Nebraska City Press, jumpline, 233
Neighborhood news, Horace Greeley on, 3; in city and village papers, 21
Neologisms (new words), 112 *et seq.*
New experience, human desire for, 11
New leads, in sectional stories, 188
New Orleans Times-Picayune, headline schedule, 408
News, advertising space and, 5; arithmetic of, 5; chemistry of, 7; columnists, 42; crime, 52, 173, 212, 362; definitions of, 27–8; elemental keynotes of, 17 *et seq;* humor in, 24; hunches and, 358; indices, 78, 322; locals and personals, 164; as merchandise, 39–41; names in, 21; neighborhood, 3, 21; opinion vs., 4, 42, 46; psychological bases of, 11 *et seq.;* reader interest of men and women in, 34–5; relativity of, 5; scandals as, 21, 211; sensitivity of, 356; serial, 361–2; sources of, 160 *et seq.;* straight, 4, 443; summaries, 78, 366; time element in, 18, 178; what makes, 4 *et seq.*
News articles, signed, 45
News bureaus, 159, 402; copy editing, 180
News editor (*see* makeup editor)
News-feature photos, 268; stories, 126
News photos, 266
Newspaper Enterprise Association, 160, 271
Newspapers, accuracy of, 70 *et seq.,* 198; community (*see* community journalism); city (*see* metropolitan journalism); contents and function of, 10–14; defined, 14; departments of, 61; first American, 4; morning and afternoon (*see* morning *and* afternoon papers); old recipe for, 28; percentage of people who read, 30; product of cooperation, 61; responsibility to society, as quasi-public utility, 39 *et seq.;* routines of, 372 *et seq.;* terms, 385 *et seq.;* trying court cases, 40, 56, 222; varying news standards of, 5; words (number of) in, 61
Newsstories, authority in, 127; developing bodies of, 149 *et seq.;* expansion of, 362–5; genealogy of (illus.), 372; grading value of, 27; leads, 125 *et seq.;* life cycle of, 361; structure of, 148, 151
News-Week, cited, 33, 45, 366
New York Commercial Advertiser, art news in, 51
New York Daily Mirror, front page (illus.), 346; originated cosmograph, 263
New York Daily News, front page (illus.), 346; headlines, 251; Joseph Medill Patterson, of, quoted, 32; Ruth Snyder, photo, use of, 266; venereal disease campaign, 51
New York Herald Tribune, foreign news service of, 182; front page (illus.), 308; headlines, 235, 252; short "lines" of, 309; story from, 149
New York Herald Tribune. Paris edition, column in, 165; headlines, 252; story from, 238
New York Journal, rivalry with *World,* 227
New York Post, headline, 253
New York Sun, famous Christmas story in, 25; story from, 144
New York Times, Einstein and, 51; foreign news service of, 182; headline, 235; headline schedule, 406; Charles Merz, editor, quoted, 15; news policy of, 42; stories from, 134, 136, 154, 172

New York World, pioneered in use of pictures, 262; rivalry with *Journal,* 227
Norment, John, cartoons (illus.), 10, 69
Northcliffe, Lord, quoted, 3; cited, 31
Noun-clause leads, 142
Novelty, factor in news interest, 24; in headlines, 251
Numbers, factor in news interest, 23

Obituaries, distinguished from news-stories, 166
Oblique type, 293
Obstructing justice, by newspapers, 40, 56, 222, 273
Oddity, in headlines, 251; in news-stories, 24
Off-center balance in makeup, 332–5
Offset printing, distinguished from letter press, 276, 368
Old English type, 294; legibility of, 301
Old Style type, 290, 292
One-man newspapers, organization of, 63
Opinion, contrasted with straight news, 4, 42; fact-opinion spectrum, 46; in headlines, 254; when it is news, 169
Optical-correction function, of press, 13
Optical fulcrum, 332
Oregon (Portland) Journal, headlines, 232, 234
Ornaments, pictures and, 284
Outlined cut (illus.), 285
Overlines, 275

Pages, determining number of, 325; makeup dummy for, 327; rank of, 321
Paging habits, of readers, 36
Paine, Tom, quoted, 126
Panel makeup (illus.), 337–8
Paragraphs, length of, 123; typographic emphasis for, 317
Parentheses, use of, 102
Participial leads, 140
Pathos, factor in news value, 22
Patterson, Joseph Medill, cited, 32, 37, 46
Pegler, Westbrook, columnist, 45; quoted, 125
Period, uses of, 99
Personal, items, 3, 21, 164; journalism, 46, 210; privacy, right of, 54, 212, 266
Personality photographs, 266
Philadelphia Inquirer, story from, 146
Photoengraving, 276–280 (*see* rotogravure)
Photographers, in newspaper routine, 365, 375 *et seq.;* pictorial reporters, 264; staff, and others, 66
Photographs, action in, 17, 264; agencies, 161; candid, 273; cropping, 271, 281–3; cutlines, 274–6; enlarging-reducing formula, 280; feature, 267; guidelines for, 186; and law of, 273; layouts, 284; limitations of, 265; in makeup, 310–3; news, types of, 266; news-feature, 268; personality, 268; reasons for use of, 262–4; retouching, 270, 283; right of privacy in, 54, 212, 266; rotogravure and, 263, 272, 276; selection of, 268-271; sources of, 271; for small papers, 273; Sunday papers and, 365; taste and decency in, 54, 212, 266
Photomontage, 287
Pickups, 188
Pictures, are believed, 263; -in-the-mind, 16–17; substitute for words, 263, 265
Pittsburgh Press, story from, 137
Place, factor in news value, 25; in headlines, 255
PM, a daily tabloid (illus.), 346
Poe, J. Charles, quoted, 15
Point system, of measuring type, 289
Polls, of public opinion, 33
Pony service, for wire news, 181
Pope, Alexander, quoted, 148
Pope, Urban VIII, and College of Propaganda, 203
Position and wealth, factor in news values, 22
"Power of Press," poem, 82

Precedes, in sectional stories, 189
Prepositional leads, 142
Prepositions, list of, 141
Presidential election, covering, 373; makeup for, 339
Press agents, 161
Printing, invention of, 288; letter press distinguished from offset, 276, 368
Privacy, right of, 54, 212, 266
Promotion department, 65
Proofreading, contrasted with copyreading, 69, 79; marks of (illus.), 80, 402; in newspaper routine, 78–9
Proofroom, 373
Propaganda, cartoon (illus.), 38; detecting, 51; devices, 203–6
Property rights in news, 223
Propinquity, factor in news, 18
Public affairs, as news, 168
"Public be damned," origin of, 140
Publicity men, 161
Publick Occurrences, of Boston, first American newspaper, 3–4
Publisher, functions of, 63, in newspaper routine, 382
Publishers' Auxiliary, on free publicity, 208
Pulitzer, Joseph, cited, 227, 262
Pulitzer, Ralph, cited, 31
Punch leads, 135
Punctuation, in headlines, 260; marks for, 85; style, 99
Pyramid pattern in headlines, 232; in makeup, 332; in newsstories (illus.), 128, 148

Question leads, 140
Quotations, in body of stories, 153; in headlines, 231, 260; marks for, 87; style, 102
Quote leads, 124, 141

Radiant type, 293, 297
Radio, copy, editing of, 181 *et seq.;* news commentators, 45; newspapers and, 13; newspaper extras and, 352; restrictions on, 41; taboos in, 210
Rank, of columns and pages, 321
Reader traffic, method to determine, 33; stops, 36
Readers' Digest, picturesque speech in, 117; story from, 115
Read-in headline, 235
Reading habits, city and town, 30; men and women, 33–37
Read-out headlines, 309
Real estate, in the news, 23
Recognition, human desire for, 11
Reference books, for copyreaders, 202; general list, 409
Replate editions, 352
Reporters, duties of, 66–7; instructions for, 96; in newspaper routines, 371 *et seq.;* relation to copyreaders, 71; types of, 161
Response, human desire for, 11
Retouching photos, 270, 283
Reverse, to, a picture, 283
Reviews, distinguished from newspapers, 4; (*see* criticism)
Rewriting, 72, 75, 145
Rhyming headlines, 251
Richmond (*Va.*) *Times-Dispatch,* headline, 238
Right of fair comment, 219
Right of privacy, 54, 212, 266
Rinehart, George R., on visualization tests, 71
Roberston, "Sparrow," column by, 165
Rochester (*N. Y.*) *Times Union,* headline, 252
Rocket headline, 236
Rogers (*Ark.*) *Daily News,* headline, 253
Rogers, Will, cited, 112
Roman type, 290
Romance, factor in news value, 22
Roosevelt, Theodore, and action pictures, 17
Ross board, use of, 278
Rotogravure, color, 272; distinguished from letter press printing, 276; for small papers, 263; for Sunday papers, 366
Routine of newspapers, afternoon, 377; morning, 374
Rubberstamps, 118

Running stories, editing, 187 *et seq.*
Runyon, Damon, story by, 137

Safety-valve, function of newspapers, 13
Salomon, Dr., and candid photos, 273
Sandburg, Carl, on poetry, 169
San Diego Union, editorial page (illus.), 343
San Francisco Chronicle, front page (illus.), 334; story from, 211
Sansserif type, 290, 293, 297
Saturday Evening Post, cartoons (illus.), 80, 277
Scandals as news, 21, 211; (*see* libel)
Schedules, headline, 78, 236, 403–7; of page space, 326; of stories, 75
Science as news, 51
Science of seeing, 299
Scotch Roman type, 292
Screen, in halftones, 278–80
Script type, 294
Seashore, Robert H., on vocabulary, 123
Seattle Post-Intelligencer, headlines, 249, 251
Second-day, headlines, 255; leads, 133; stories, 128
Sectional stories, assembling, 360; editing, 78, 187 *et seq.;* typography for, 315
Security, human desire for, 11
Self-preservation, first responsibility of newspaper, 41
Semicolon, use of, 100
Sensationalism, 52
Sentence length, 122
Shakespeare, William, creator of words, 112; on reputation, 215; use of color words, 117
Sheldon, Charles M., quoted, 213
Sickness, as news, 166
Significance, factor in news value, 19, 51
Significant-details method of developing newsstory, 150
Silverprints, use of in makeup, 347
Similes, 117
Simplified spelling, in headlines, 260
Size, element in news interest, 23
Size of newspaper, columns, 307; pages, determining number of, 325
Slander, 215
Slang, 114
Sluglines (*see* guidelines)
Slugsheet (illus.), 326–7; (*see* schedules)
Small-city journalism (*see* community, *and* metropolitan journalism), country correspondents, 165; editorial staff organization, 67–8, (illus.), 382; local news, 3, 21, 164; makeup, 324; news sources of, 159; news values of, 5 *et seq.* 21, 30, 164, 181; pictures, 67, 263, 267; reading habits, 30 *et seq.;* sectional story editing methods, 190; slugsheet, 326; tabloids, 345; typography, 296
Snyder, Ruth, murderess, photo of, 266
Society, department, 46; editor, duties of, 66–7; headlines and makeup for, 342; news editing, 167; news in small papers, 164; reader interest in, 34–6; type for, 318
Sources of news, 160 *et seq.*
Southey, Robert, quoted, 125
Speeches, as news, 168
Speed, in making edition deadlines, 187, 357; in transmitting photos, 272
Spelling (frequently mispelled words), 199
Split founts, 272
Sports, columns, 46; combat element in, 18; editor, duties of, 66; headlines, 310; news editing, 172; reader interest of, 34–6; as seasonal news, 24; type for, 318; why people want details of, 13
Spot news and recurrent interest, 363
Springfield (Mass.) Republican, headline, 228; story from, 157
"Square" cuts (illus.), 285
Staff, newspaper, 63–8, 380–2
Stanley, Edward, quoted, 262
State editor, duties of, 66
Steering sentence, 148

Steffens, Lincoln, on popularization of serious news, 51; on qualifications of newspaperman, 31; on value of memory, 202
Stereotypes, 273; and bromides, 118
St. Louis Post-Dispatch, headline schedule, 406
Straight news, contrasted with opinionated writing, 4, 42–6
Streamer headlines (*see* lines)
Streamline makeup, 337
Style, literary, 148 *et seq.;* newspaper, 94 *et seq.*
Stylebook, typical newspaper, 96
Stymie type, 293
Subheads, 78; typography for, 311; writing, 88
Suburban news, 162
Suicides, news value of, 27, 362
Sullivan, Frank, on clichés, 118
Summary lead, 133
Sunday newspapers, contents and development of, 365, *et seq.;* editor, 66; headlines, 310; rotogravure and, 272, 366
Suspended interest leads, 138
Suspense, Thaddeus Lincoln Bolton on, 11; element in news, 19; in newswriting, 126, 138
Symmetry in makeup, 331
Syndicates, editing copy from, 184; editorial columns from, 45; news and features from, 161; Sunday papers and, 366

Tabloid newspapers, crime news in, 52; makeup, 310, 345–6
Tampa (Fla.) Tribune, story from, 169
Taste and decency, need for exercise of, in copyreading, 20, 42, 52 *et seq.*, 165, 210; in choice of photos, 54, 212, 266
Taste, in reading, variability of, 32–36, 210
Telegraph copy (*see* cable copy), editor, duties of, 65
Telephoto, 272
Tempo type, 289, 292, 297
Tennyson poem, edited, 71
Text (or Blackletter) type, 294
Textype (body) type, 295
Thayer, Frank, on contempt of court, 222
Theft, news value of, furs, 23; jewels, 20, 23; reporting of, 52 *et seq.*
Then-and-now leads, 143
Thin letters, in headlines, 231
Thomas, W. I., on basic human desires, 11
Thoreau, Henry David, quoted, 109
Three A's of Journalism, adequacy, accuracy, acceptability, 42
Thumbnail subhead, 311
Tidbits, of London, quoted, 82
Tie-back, distinguished from tie-in, 153; in second-day leads, 128
Time, element in news value, 24; news-features, examples of, 178; in pictures, 272; sequence, in newsstory development, 152
Time, newsmagazine, 45; 366; description of copyreading, 80
Times, The London, makeup (illus.), 323; reputation of, 198
Titles, style, 106–8
Tombstoning headlines, 345
Transitional type, 290, 292
Trimming newsstories, at forms, 79; to space, 77; for words, 78
True-balance makeup, 332
Truth, defense against libel, 219
Tucson (Ariz.) Daily Citizen, headline, 252
Tucson (Ariz.) Star, stories from, 137, 143
Turn, page, 321, 328; story, 312, 316, 322, 328
Twain, Mark, on "editorial we," 4
Twentieth Century type, 293
Twin headlines, 342
Type, aesthetics, 294, 303; body text, 295; for boxes, 313; classifications of, 290 *et seq.;* for cutlines, 276; for headlines, 310, 296, 305; history of, 288; for leads, 316; legibility of, 301; measurement by points, 289; size of, 298, 302
Type high, 304
Typewriting, scale for type, 77
Typography, importance of, 288

Ultra Modern type, 297
Unbalanced makeup, 335
Underlines, 275
Underwood and Underwood, photos, 271
United Press, 13, 15, 160, 295
Upper and lower case letters, legibility of, 302; origin of, 85; style, 97; use of in headlines, 260, 309

Vestris, the *S.S.,* sinking of (illus.), frontispiece
Vignetted cut (illus.), 285
Visualization tests, 71
Vocabulary, of headline writer, 238
Vogue type, 293

Want ads, 62, 355
Warren, Samuel W., on right of privacy, 54
Washington County (N.Y.) Post, front page (illus.), 111
Washington Post, lead, 135
Waymack, W. W., quoted, 262
Wealth and position, factor in news interest, 22
Weasel words, 118
Weather, news value of, 24
Weddings, news value of, 24
Weekly journalism (*see* small-city journalism), copy for, 5; one-man newspaper, 63; personal items in, 3, 21; picture pages for, 263; staff organization, 381; type usage, 296
Western Newspaper Union, 273
W-H pattern (*see* five W's)
White space, in headlines, 304; in makeup, 320, 337
White, William Allen, on functions of press, 39
Whitney, W. D., on language making, 112
"Whodunit," mystery fiction, 19
Wide World, photos, 271
Willis, Hugh E., on newspapers obstructing justice, 56
Wilson, Earl, story by, 144
Wilson, John A., quoted, 90
Winchell, Walter, columnist, 22; creator of new words, 112
Windsor, Duke of, in the news, 22
Wisconsin (Milwaukee) News, headline, 234
Women, and newspaper circulation, 354; reading habits of (illus.), 34–6
Words, borrowed from other languages, 113; compounded, 103; for headlines, 239; histories of, 110; property rights in, 223; range of, 122; short, 17; taste in, 210; spelling of, 199

Yellow journalism, 20
"Yellow spot," or macula, in eye, 16
You-and-I lead, 137

Zeisler, Karl E., cited, 299
Zincs, line engravings, 277–8
Zola, on "faithfulness to nature," 43

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